

VERDI

IL TROVATORE

Vocal Score

G. SCHIRMER

780.84 V58t c.2


Verdi, Giuseppe, 1813-1901.

Il trovatore (The
troubadour)



Evelyn A. Euske





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IL TROVATORE

(THE TROUBADOUR)

An Opera in Four Acts

Music by

GIUSEPPE VERDI

Libretto by

S. CAMMARANO

The English Version by

NATALIA MACFARREN

With an Essay on the
History of the Opera by

E. IRENÆUS STEVENSON



Ed. 473

G. SCHIRMER *New York/London*

IL TROVATORE.

An Opera in Four Acts.

FIRST PERFORMANCE, JAN. 19, 1853, ROME, TEATRO APOLLO. SUCCESSIVE PRODUCTIONS LATER, INCLUDING PARIS, DEC. 23, 1854, THÉÂTRE DES ITALIENS, IN ITALIAN, AND JAN. 12, 1857, IN FRENCH, AT THE OPÉRA; MAY 17, 1855, LONDON, COVENT GARDEN; AND APRIL 30, 1855, NEW YORK, AT THE (FIRST) "ACADEMY OF MUSIC."

Characters of the Opera,

With the Original Cast as Presented at the First Performance.

LEONORA, a noble lady of the Court of a Princess of Arragon	Soprano . . .	PENCO
AZUCENA, a wandering Biscayan Gypsy	Mezzo-Soprano	GOGGI
INEZ, attendant of Leonora	Soprano . . .	QUADRI
MANRICO, a young chieftain under the Prince of Biscay, of mysterious birth, and in reality a brother of Count di Luna	Tenor . . .	BOUCARDÉ
THE COUNT DI LUNA, a powerful young noble of the Prince of Arragon	Baritone . . .	GUICCIARDI
FERRANDO, a captain of the guard and under di Luna	Deep Bass . .	BALDERI
RUIZ, a soldier in Manrico's service.	2d Tenor . . .	BAZZOTI
AN OLD GYPSY	2d Baritone . .	—

Also, a Messenger, a Jailer, Soldiers, Nuns, Gypsies, Attendants, etc.

The scenes are alternately in the provinces of Arragon and Biscay, in Northern Spain, during a border-war. The time is the Fifteenth Century.

The story and text are arranged by Salvatore Cammarano from "El Trovador," a Spanish drama by Antonio Garcia Gutierrez de la Vega.

Il Trovatore.

Nearly half a century has sped since Verdi's twelfth opera was first sung of a certain winter evening in Rome; starting out with an explosive local success and entering directly after it on a career of such universal and obstinate popular favor, that even to-day (with many excellent reasons for surprise among persons not too friendly to the old opera) it is hard to name another distinctively Italian work holding the stage as long and firmly. New currents of music swirl up; but "Il Trovatore" never lies bound in shallows. Purer theories of opera take shape, and they are demonstrated by vastly finer works; but the Troubadour of Aliaferia still sings his serenade and last *addio*. The lustrous star of Wagnerism rises, and composers see a great light and a revolution in opera is partially confirmed. Along with it, especially, do high critics, and special policemen of opera, lay down such deep laws

and intolerant arguments against "the 'Trovatore' kind" of Italianism in lyric drama, and do so rebuke Bellini, Donizetti and Verdi, that to relish these is to behave as if one had not outgrown his suckling in a creed outworn; while to defend their pages meets usually with the gentle smile of superciliousness. Italian opera is sifted like wheat, and a great deal of it proves more or less chaff, good for nothing but the winds of oblivion. A new school of it does notable things. Verdi himself, growing old with an amazing advance in his genius, leaves the "Trovatore" so far behind him in the eloquence and art of his "Aida," "Otello," and the consummate "Falstaff," that it seems as if we should compliment him by forgetting the less perfect conceptions of opera embodied in his "second period" of creativeness. But what of it all? In spite of the Nibelungen Tetralogy and "Tristan," in spite of a new Verdi and a Neo-Italian intellectuality in opera-making, in spite of critics and schoolmasters, this forty-six-years-old opera goes on and on in perennial favor. It is not too much to say, now, that "Il Trovatore" yet represents the sum and substance of "Italian opera" to a countless public that have not heard "Don Giovanni" or "Le Nozze di Figaro," or "Il Barbiere di Siviglia," and never will hear them; people to whom the names of newer lights, from Ponchielli to Puccini, are of no meaning. I suspect that it will survive in activity until the whole structure of Italian opera shall have become a crumbled ruin for owls and ivy, and for the triumphant picnics of certain specially solemn Wagnerites.

There is a current belief among opera-goers, and even among opera-critics, that no study can make the plot of "Il Trovatore" into a coherent, intelligible drama! Let us see about this; always confessing that the original Spanish play (extremely popular once on a time) is indeed an involved and hysterical composition, and that Cammarano, in making it into a libretto, added several shades to its obscurities. Furthermore, Cammarano wrote his libretto, not in choice Italian, but in a pompous, flowery diction, real "libretto-Italian," such as was the mode. To make matters worse, "Il Trovatore" has invariably been translated into English with queer blunders and infelicities.

The curtain rises on the first act, entitled "The Duel." We see the porch of "the palace of Aliaferia, in Arragon," at midnight. *Ferrando*, a talkative captain of the princely guard, and in the service of the young *Count di Luna*, is gossiping with the other soldiery. He tells them not only that the *Count di Luna* is in love with the Lady *Leonora* and devoured with jealousy of a mysterious Troubadour, whom the gentlewoman prefers, but that the *Count di Luna* and himself, *Ferrando*, are always looking out for a certain Gypsy-woman who, some twenty-five years ago, committed a cruel crime against the di Luna family. The woman's mother having been burned as a witch by order of the old Count di Luna, this daughter either burned or else kidnapped Garzia di Luna, the younger son of the house. Some are sure that she threw the boy into the flames. Others do not accept this worst cruelty, and believe that the child was spared, and has become a Gypsy rover. But, in any case, nothing has ever been seen of the heroine of the tragedy, or of her victim. *Ferrando* well recalls her—will recognize her savage countenance anywhere. Midnight strikes; *Ferrando* ends his dark tale; and shivering with their superstitious dread of Gypsies and family misfortunes, the troop march into the palace for night-

duty. Meantime (Scene Second), the lovely *Leonora*, attended by *Inez*, has stolen out of the palace to a secluded corner of its gardens, hoping to meet her lover, *Manrico of Urgel*. He endangers his liberty and life by visiting the palace of the Arragonese prince; but he dares so to do, disguised and at night. *Leonora* describes (likely for the hundredth time) to *Inez* the romantic circumstances of her meeting *Manrico*; and *Inez*, while suitably sympathetic, declares plainly that she fears no good will come of the affair. The two ladies retire to the palace—*Leonora* disappointed. Scarcely have they gone, than the *Count di Luna* and *Manrico of Urgel*, by different avenues, reach the spot almost simultaneously. *Leonora's* return, and her embracing in the darkness the wrong rival—the Troubadour's unlucky suspicions of the lady—the swooning of *Leonora* in her surprise and alarm at the situation—the two men leaving her, to cross their swords in mortal combat in the gloomy garden—these events all are hurried, and close the opera's first act stormily.

A Biscayan Gypsy settlement, several months later than the duel above mentioned, is the scene of the second act, entitled "The Gypsy." *Manrico* overcame the *Count di Luna* in the duel, and spared his rival's life. But since then there has been new warfare between Arragon and Biscay, and the valiant Troubadour has been severely wounded in a battle at Pelila. A frequent retreat for him seems to be this particular haunt of a tribe of Gypsies, chiefly because here lives the woman that he has always supposed to be his mother. The beldame is named *Azucena*, a wild and hideous creature, early aged (like most women of her race), and now shattered in her wits. Nevertheless, *Azucena* is all tenderness, sacrifice and care where *Manrico* is concerned. Sitting together this evening by the fire, *Azucena* presently sings a fierce ballad describing a dreadful act—a woman's execution by fire, with a surging crowd looking at her torment. She is living over again her mother's fate, at the hands of the old *Count di Luna*. *Manrico* catches the savage words she adds—"Avenge me! Avenge me!"—her mother's last charge; and presently, when *Azucena* and he are left alone, the Gypsy utters such excitable and ominous phrases that *Manrico* suspects all at once that he is not this wild creature's son, but a member of the *di Luna* line! This, of course, is the fact. But *Azucena* hastily puts away this idea; the Troubadour must not know the truth yet. But *Azucena* also urges the young man never again to lose his chance of stabbing the *Count di Luna* to the heart, when any new contest brings them together. Before *Manrico* can command his troubled and anxious ideas, and just as *Azucena* sinks down again into a stupor, gibbering vague words, the faithful *Ruiz* enters this retreat. *Ruiz* informs his master that he must at once fly to save *Leonora* from abduction by the *Count di Luna*. The *Count* has heard that *Leonora* is hidden in a lonely convent, and she has decided to take the veil, believing her Troubadour dead in the battle of Pelila: and *di Luna* has arranged an ambush to carry off the lady from the very threshold of the church. In vain does *Azucena* urge on *Manrico* the need of caution and remind him of his weakness and wounds. The Troubadour departs with *Ruiz*, breaking away from his anxious protectress and her tears and protests. Is *Azucena* all at once so unwilling to have *Manrico* meet his rival because of affection for him? or is it in fear that only half her vengeance may take shape? Clearly she is torn by contending wishes; and this frenetic Gypsy's inconsistencies throughout the opera are thoroughly true

to nature. She has brought up this young man as a mere tool of vengeance. But she loves him as if he were her own son, and his doom means this wretched creature's own anguish and surcease. The scene changes to a mountain-convent, where *Leonora* is carried off from the protecting sisterhood by *Count di Luna*, before she can assume her vows; but only to be rescued by *Manrico* and his followers. The young couple depart, leaving *di Luna* in a frenzy of defeated passion and disgrace.

The third act, "The Gypsy's Son," finds *Manrico* and *Leonora* anything but safe or free from anxiety. They are in Castellor, a solitary fortress in Biscay, which the Troubadour holds for his Prince; and they are about to be married. But the *Count di Luna* has invested the place, under the commands of the Prince of Arragon, and intends to storm it. So will the *Count* have at his mercy both his successful rival and the woman who has scorned a *di Luna*. Suddenly an aged Gypsy-woman is brought to him, captured while crossing his camp, apparently as a spy. *Ferrando* recognizes her as the criminal, so long desired. "It is that wretched woman who committed the horrid deed!" he assures *di Luna*. Uselessly does *Azucena* protest her innocence and ignorance of all such wickedness. In furious joy at discovering that she claims to be the humble mother of the very man whom he hates and is now striving to capture, the *Count* orders faggots to be piled up in sight of the besieged enemy in Castellor. "With your death, at least, I shall strike at his heart, and avenge my brother's death!" While this new turn of the tragedy is going on, the lovers in Castellor are on the point of entering the chapel to be united; and, like Mrs. Browning's endangered pair in "The Rhyme of the Duchess May," they can almost forget peril in love. But *Manrico* learns of the scene in the besieging camp. He discovers, in a spasm of horror, the situation of *Azucena*, dragged in chains toward the pyre. He summons a troop and arranges a sortie to save *Azucena*; exclaiming, "I was a son before I became a lover!"

In the fourth act, "The Torture," we find, to our regret, that this filial effort was much worse than useless. The Troubadour did not rescue the miserable *Azucena*. Instead, he was defeated, captured by *di Luna*, and Castellor was taken as well. *Leonora* has escaped, nevertheless, and she has contrived to hide herself somewhere in the mountains with *Ruiç*. But *Count di Luna* has brought *Azucena* and *Manrico* to Arragon, and having matters quite in his own discretion under the orders of the Prince, he has sentenced *Manrico* to be executed privately by the axe, and *Azucena* to be burned—the usual punishment given Gypsies suspected of mischief in Spain, at the date. The mother and her son are chained in a lonely tower of *Aliaferia*, to die at morning. But *Leonora* has come to *Aliaferia* to try to save her lover, or else to bid him farewell—perhaps to do both. She hears him singing his last adieu to her—still a Troubadour—in his tower, and though she cannot be nearer him than the iron doors, she joins her sorrow to his. The *Count di Luna* comes. *Leonora* summons all her courage, and starts forward, throws herself at his feet, and begs for *Manrico*'s life, and for an interview with him, one last meeting—offering to be mistress, wife or anything else to *di Luna* in exchange. *Di Luna* is overjoyed, and consents. "He shall live!" "Thou shalt possess me, *di Luna*, but cold and lifeless!" exclaims *Leonora* to herself, in triumph, as she turns away and swallows

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a slow poison, which will spare her only long enough to part with her lover. The final scene comes. In the prison, *Manrico* is soothing to sleep the terrified and distraught *Azucena*, whose strength is so nearly past that the woman will perhaps not live to be the victim of the morning's fires. Perhaps her secret, and her life-long design, will die with her. *Leonora* enters. *Manrico* is amazed; but when *Leonora* tells him that he is free to escape, he mistakes her faithfulness. *Leonora* has not told him its price—her death. But with the beautiful lady's falling dead at the feet of the Troubadour, with the *Count di Luna* coming in to break his pledge, with *Manrico* ordered to death in the courtyard below, the Gypsy's revenge is won! She rouses from her death-stupor and drags *di Luna* to the window where the torches light the block and the corpse. "He was your brother!" she shrieks—"O mother, thou art avenged!" and she falls lifeless, leaving the fratricide in awful anguish staring at the headless body of the man who was indeed Garzia di Luna. Surely we have supplied full with horror, in such a drama!

Now, crude and stagy as is this opera-book, it is by no means unsuited to its object. It has the merits of sharp characterizations, of unstaying movement, of climax on climax that appeal to the average emotions, and of a fourfold tragedy. It gives what Mrs. Malaprop would call "a nice derangement" of love, rivalry, the struggle between a daughter's life-long resolve for a vendetta and a life-long affection for the very being whose death is most essentially part of her plan. There is also a deal of color in the pictures. These things are not always so effectively balanced in a mere libretto, and they are better matter than heavy Scandinavian mythology and wordy psychology. Let us notice that *Leonora* is not the heroine of the "Trovatore," though she has lavish music, and the "center of the stage," as befits her importance, again and again. No—*Azucena*, the swarthy and ominous *Azucena*, is the character in most relief, capable of thrilling a house quite as strongly as does *Fides*, *Amneris* or *Ortrud*. *Azucena* and *Meg Merrilies* are the great Gypsies of romance; and it is not generally known that young Gutierrez de la Vega had Scott's towering Meg in mind when he worked out the type into truculent savagery. In the English stage-version of "Il Trovatore" its title was made "The Gypsy's Vengeance." That is really the right title. Certain famous mezzo-sopranos and contraltos have been unforgettable in the part of *Azucena*, especially Mme. Viardot-Garcia. As to the historic casts of the other roles, they are a complete record of Italian singing since 1853; its finest art and its poorest.

Is the "Trovatore" a bad opera or a good one?—a very bad or a very good one?—especially if we judge it by to-day's searching standards. The matter is most interesting in its *pros* and *cons*. "Il Trovatore" is both very bad and very good. It is overrunning with melody, including many tunes of eminent beauty. No Italian opera can put it to the blush for mere melodiousness. But, on the other hand, the "Trovatore" often utters melodies that are commonplace and occasionally vulgar; and its tunes are built too much on the same rhythmic figures, too nearly dance-tunes, and in their spirit are often not in keeping with the words and situations that the characters are singing or encountering. The recitatives throughout are weak, and jotted down as if Verdi cared nothing—as at the time he did not much care—for making a due effect of this noble element in an opera's pages. There is

strong dramatic truth in certain passages, in the fine last act especially, where lyric beauty and the emotions of pathos, despair, passion and vengeance all succeed with superb contrast. But, *per contra*, over and over again the ordinarily dramatic and the extraordinarily alike are slighted. The actual vocal and instrumental writing in the opera is continually bad, or at least feeble, what with distorted words, a jerky, ejaculative style, and thin and noisy choruses.

In fact, what "Il Trovatore" needs and deserves is Verdi's careful, restrained re-writing of it; not by his trying to make this opera into an "Aida;" but merely with his giving it more musicianly refinement in technic and with strengthening its infirmities. Probably, it will never be honored by this gracious attention.

Nor, after all is said, is such a thing indispensable. Every defect admitted, "Il Trovatore" remains an Italian opera of such natural, vivid beauty and spontaneous power that only a warped judgment can ever wish to be in at the death of the old score; and that calamity is remote. Its old-mine gems are still bright. Artists make out of operas what their voices and intelligences prompt. Leonora's lovely, suave air "Tacea la notte placida," the ringing Anvil Chorus, *Azucena's* wild ballad "Stride la vampa" (which Verdi uses as a sort of characteristic motive in the opera, as he also uses a phrase from *Leonora's* aria, named above), the free, rich air for *di Luna*, "Il balen del suo sorriso," and every note of the Tower Scene and of the final Prison Scene—these things have passed into all the world's musical mind, just as familiar sentences from literature become catch-phrases and proverbs. We all have heard of the man who objected to Shakespeare as an original author, because his "Hamlet" was "so full of quotations." The "Trovatore" has become one long chain of quotations, as every orchestrion and music-machine and drawing-room attests. Let us notice, too, that "Il Trovatore" is an essentially Verdian opera, no matter what finer art has, in his "third period," added lustre and dignity, and confirmed the gifts and individuality of its great writer. Long years after Verdi had dashed down this score of the "Trovatore," with more haste than elegance, he had occasion to move us by the tremendous outcry of the Princess *Amneris* despairing against the doom of the Egyptian soldier whom she loved. Verdi went back to the Tower Scene of the "Trovatore," and transplanted into "Aida" the very phrase of *Leonora's* anguish, as what seemed to him again the voice of such an emotional situation. It was a wise reference. It was significant, too, if we look below the surface of art, and try to appreciate without prejudice how true dramatic utterance may be hid under by no means perfect examples of style and inspiration.

E. IRENÆUS STEVENSON.

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Il Trovatore.

1

Act I. (The Duel.)

Nº 1. "Abbiëtta zingara," Introductory Chorus and Song.

Scene.—A vestibule in the Palace of Aliaferia; on one side a door, leading to the apartments of the Count di Luna.

(♩ = 88)

Allegro assai sostenuto.

Tutti.

Piano.

Tymp.

ff

Cor.

pp

Strings

pp

Cor.

(Ferrando and a number of the Count's servants reclining near the doorway; some Soldiers walking to and fro at the back.)

Curtain.

Trombe.

pp

dim.

p

Ferrando. (To the servants, who are going to sleep.)

allarg. molto piano

Al-ler - ta! Al - ler - ta!
A-rouse ye! a - rouse ye!

ff

Recit.

Il Con - te nè duo - po at -
Be wake - ful, the Count's re -

ten - der vi - gi - lan - do; ed e - gli ta - lor pres - so i ve - ro - ni del - la sua
turn a - wait not sleeping, he of - ten doth watch, un - til the dark - ness melts in - to

Allegro.

ca - ra, in - te - re pas - sa le not - ti.
morn - ing, be - neath his fair la - dy's win - dow.

TENOR *pp*

Chorus of Servants. Ge - lo -
'Tis the

RASS. *pp*

Ge - lo -
'Tis the

Allegro.

pp

Strings

p

cresc.

Nel Tro - va -
That Trou - ba -

si - a le fie - re - ser - pi gli avven - tain pet - to!
ser - pent of jeal - ous - fear that a - wake doth keep him.

si - a le fie - re - ser - pi gli avven - tain pet - to!
ser - pent of jeal - ous - fear that a - wake doth keep him.

cresc.

tor, che dai giar - di - ni muo - ve not - tur - no il can - to, d'un ri - va - le a drit - to ei
dour, whose voice me - lodious oft' thro' the night re - soundeth, as a ri - val he just - ly

pp

Moderato

te - me.
feareth.

Chorus.

p Dal - le gra - vi pal -
From our sleep - sunk - en

p Dal - le gra - vi pal -
From our sleep - sunk - en

Moderato. (♩ = 92)

Viole.

pe - bre il son - no a dis - cac - ciar, la ve - ra sto - ria ci nar - ra di Gar -
eye - lids the drowsi - ness to chase, wilt thou not tell us the sto - ry true of

pe - bre il son - no a dis - cac - ciar, la ve - ra sto - ria ci nar - ra di Gar -
eye - lids the drowsi - ness to chase, wilt thou not tell us the sto - ry true of

Ferrando.

La di - rò, ve-nit-te in-tor-no a
Yes, I will; draw-nearer un-to

zi - a, ger - ma - no al no-stro Con - te.
Gar - zia, our Count's ill-fat-ed broth - er?

zi - a, ger - ma - no al no-stro Con - te.
Gar - zia, our Count's ill-fat-ed broth - er?

Andante mosso.
No 2. (Narrative.)

me.
me.

Servants.

Di due fi-gli vi-vea, padre be -
When the good Count di Lu-na here re -

Noi pu-re. U - di - te, u - di - te!
Soldiers. And we too. Oh hear him, oh hear him!
(coming forward.)

Noi pu-re. U - di - te, u - di - te!
And we too. Oh hear him, oh hear him!

Andante mosso. (♩ = 88)

Cl. &
Fag.

p

a - to, il buon con-te di Lu - na; fi-da nu-tri-ce del se-con-do
sid-ed, Two fair children he num - ber'd; One to a faith-ful nurse was once con-

Strings.

pp

na - to — dor-mia pres-so la cu - na. Sul —
 fid-ed, — By the cra-dle she slum - ber'd. At —

pp *p*

romper dell' au-ro-ra un bel mat - ti - no el - la di-schiusa dei rai: e chi
 morn-ing, when she woke and gazed a - round her, So-re-ly stricken was she, And what

tro-va d'ac-can to quel bam-bi-no?
 sight do ye think did so confound her?

All the Chorus.

Chi? Fa - vel-la! Chi? chi mai?
 What, oh tell us, did she see?

Chi? Fa - vel-la! Chi? chi mai?
 What, oh tell us, did she see?

pp mezza voce

Ab - biet - ta zin - gara, fo - sca ve - gliar - da!
Swar - thy and threatening, a - Gip - sy wom - an,

Cin - ge - vaj sim - bo - li, di - ma - li - ar - da, E sul fan -
Bear - ing of fiendish art, sym - bols in - hu - man, Up - on the

ciul - lo, con vi - so ar - ci - gno, l'oc - chio af - fig - ge - a
in - fant fierce - ly she gaz - es, As if to seize him

tor - vo, san - gui - gno! D'or - ror com - pre - sa,
her arm she rais - es! Spell - bound the nurse - watch'd,

— compresà la nu - tri - ce — A - cu - to un gri - do,
— at first, the beldame hoar - y, But soon her shriek - ing

Strings Cor. & Fag.
p
pp
pp

cresc. poco a poco

— ungrido all'au-ra scio - glie; ed ec - co, in me - no che
 — was answer in the dis - tance, And quick - er than now — I can

cresc. poco a poco

lab - bro il di - ce, i ser - vi, i ser - vi ac - cor - ro - no, i ser - vi ac -
 tell — you the sto - ry, The ser - vants of the castle one and all came

cresc. *pp*

cor-ro - no in quelle so - glie; e fra mi - nac - cie,
 hasten - ing to her as - sist - ance; They on the Gip - sy

cresc. sempre a poco

ur - li, per - sos - se, e fra mi - nac - cie, ur - lie per -
 pour'd — im - pre - ca - tions, they on the Gip - sy pour'd im - pre -

cresc. sempre a poco

cos - se la rea di - scac - cia - no ch'en - trar - viò - sò, la rea, la rea di -
 ca - tions, And drove the sor - cer - ess from that a - bode, and drove the dar - ing

scac - cia - no ch'en-trarvi o - sò, la rea, la rea di - scac - cia - no ch'en-tra vi o -
 sor - cer-ess from that a - bode, and drove the dar- ing sor - cer-ess from that a -

sò!
 bode!

Giu-sto quei pet - ti sde-gno com mos - se; l'in - fa - me vecchia lo pro - vo - cò.
 Well did she mer - it their in - dig - na - tion; They had done well if her blood had flow'd.

Giu-sto quei pet - ti sde-gno com mos - se; l'in - fa - me vecchia lo pro - vo - cò.
 Well did she mer - it their in - dig - na - tion; They had done well if her blood had flow'd.

Andante mosso come prima
Ferrando.

As - se - rì che ti - rardel fan-ciul - li - no l'o-ra-sco-po vo - le -
 'Twas for casting the ho-ro-scope un - ho - ly of that in-fant, she en -

p

(speaking.)

a_ Bugiarda!
 terd, So said she

Len-ta feb-bre del me-schi-no la sa-lu - testrug-ge -
 But 'twas false from that day slow-ly dead-ly pains on him cen -

a! Co-ver-to di pa-lor, lan-gui-do, af-fran-to ei tre-ma - va la
tred. Consum'd by inward fire, rest-lesse'er with anguish, More and more did he

se-ra, eil di tra - e - va in la-men-te-vol pianto: amma-lia-to e - glè -
sicken, In pain, and weeping, he yet awhile did languish, By fatal glamour strick -

cato. Celli & Fig.

Allegretto come prima.

(The Chorus are struck with horror.)

ra! La fat - tue - chie - ra per - se - qui -
en. Soon was the sor - cress once more re -

ta - ta fu pre-sa e al ro - go fu con - dan - na - ta:
tak - en, Burnt for her mis - deeds, by all for - sak - en,

ma ri - ma - ne - a la ma - le - det - ta fi - glia, mi -
But her vile daugh-ter jus - tice e - lud - ed, Swearing t'a -

ni - stra di - ria ven - det - ta! Com - pi que - stem - pia ne -
vengeher, she - lives se - clud - ed! More - than her moth - er she's

- fan - doec - ces - so! Spar - veil fan - ciul - lo, e
guilt-y of mur - der, For - soon the child - was gone;

— si - rin ven - ne mal - spen - ta bra - ce nel
none could find - him. With - fiend - ish mal - ice her

si - to i - stes - so ov' ar - sa un gior - no, ov' ar - sa un
ven - geance had stirr'd - her To cap - ture the - child, and to that same

gior - no la stre - ga ven - ne! E d'un bam - bi - no ahi -
stake murd'rous - ly to bind him. None saw the deed done, they

mè! found los - sa - me bru-cia-to a mez - zo,bru-cia-to a mez - zo,bru-cia-to a
one morn-ing The calcined cin - ders,the calcined cin - ders,the calcined

cresc. sempre

cresc. *f* mez - zo, fu-mante an-cor, bru-cia - to a mez - zo, fumante an-cor, bru-cia - to a
cin - ders of a young child,the cal - cined cin - ders of a young child,the cal - cined

cresc. *f*

mez - zo, fu-mante an-cor!
cin - ders of a young child!

Chorus. Ah scel - le - ra - ta! oh don-na in - fa - me! Del par m'in -
Oh witch ac - curs - ed! thy end be scorn-ing, un - to all

Ah scel - le - ra - ta! oh don-na in - fa - me! Del par m'in -
Oh witch ac - curs - ed! thy end be scorn-ing, un - to all

ve-ste odio ed or - ror!
ag-es be thou re-viled!

ve-ste odio ed or - ror!
ag-es be thou re-viled!

ve-ste odio ed or - ror!
ag-es be thou re-viled!

morendo *ed allarg.*

Nº 3. "Sull' orlo dei tetti., Solo with Chorus.

Andante.

Ferrando.

Adagio.

Chorus.

TENORS.

E il pa - dre?
The fa - ther?

BASSES.

E il pa - dre?
The fa - ther?

Bre - vie tri - sti gior - ni
Soon his days of sor - row

vis - se; pu - rei -
end - ed; but he

Piano

Andante.

Adagio. (♩ = 80)

Strings.

pp

Bassi & Fag.

gno - to del cor pre - sen - ti - men - to gli di - ce - va, che spen - to non e - ra il
ne'er could believe his child had per - ished; in his heart a pre - sen - ti - ment ev - er

fi - glio; ed, a mo - rir vi - ci - no, bra - mò che il si - gnor no - stro a lui giu -
linger'd, that he at last should find him; and when up - on his death - bed, he made his

ras - se di non ces - sar le in - da - gi - ni — Ah! fur
son swear to search for him un - ceas - ing - ly. Vain his

Poco più mosso.

va - ne!
man - date!

Chorus of Soldiers.

E di co -
And of that

E di co -
And of that

Poco più mosso. (♩ = 100)

Nul - la con - tez - za! Oh! da - to mi
Naught ev - er heard they! To find and chas-

lei non s'eb - be con - tez - za mai?
witch, did none ev - er hear the fate?

lei non s'eb - be con - tez - za mai?
witch, did none ev - er hear the fate?

pp

fosse rintracciar-la un dì!
tise her is my greatest wish.

Cal - co - lan - do gli an - ni tra -
Thro' the years that have pass'd I re-

Chorus of Servants.

Ma rav - vi - sar - la po - tre - sti?
But should you now re - cog - nize her?

Ma rav - vi - sar - la po - tre - sti?
But should you now re - cog - nize her?

mf

Allegro.

scor - si lo po - tre - i.
member ev - 'ry fea - ture.

f tutta forza.

Chorus of Soldiers

Sa - reb - be tem - po pres - so la
Good will the deed be, straight to her

f

tutta forza.

Sa - reb - be tem - po pres - so la
Good will the deed be, straight to her

Allegro. (♩=120)

Lento.
(with a dark voice.)

Al - l'in - fer - no?
Speak not light-ly!

E cre -
Know ye

ma-dre all' in - fer - no spe - dir - la.
mother and the dev - il to send her.

ma-dre all' in - fer - no spe - dir - la.
mother and the dev - il to send her.

Lento. (♩ = 72)
Strings only.

den-za, che di-mo-ri ancor nel mon-do l'a-ni-ma per - du-ta del-l'em-pia
not that it is said her spir-it hov-ers Near the scenes where liv-ing on earth she

stre - ga, e quan - do il cie - lo è ne - ro in va - rie
wan - der'd? When all with gloom - y mid night the dark-ness

sempre più p

Tenors of the Servants (with terror) Tenors

for-me al-trui si mo-stri.
covers, in shapes un - earthly.

E ve-ro! E
We know it! We

dim.

of the soldiers (with terror.) Basses of the Servants. Basses of the Soldiers.

ve-ro!
know it!

E ve-ro!
We know it!

E ver!
'Tis true!

Allegro assai agitato.
sempre pppp sino al più mosso.

Chorus of Soldiers.
(divisi.)

Sul - l'or - lo dei tet - ti al - cun - l'ha ve - du - ta! In
A - non - on the eaves of the house-tops you'll see her, In

Sul - l'or - lo dei tet - ti al - cun - l'ha ve - du - ta! In
A - non - on the eaves of the house-tops you'll see her, In

Allegro assai agitato. (♩ = 72)

leggieriss.
sempre pppp sino al più mosso.

Chorus of Servants.

u - pu-pao stri - ge ta - lo - ra si mu - ta! In
form of a vam-pire, 'tis then you must flee her!

In cor - vo tal'
A crow - of ill

u - pu-pao stri - ge ta - lo - ra si mu - ta! In
form of a vam-pire, 'tis then you must flee her!

In cor - vo tal'
A crow - of ill

al - tra; più spes - so in ci - vet - ta, sul - l'al - ba fug - gen - te al
o - men she of - ten is roaming, Or else - as an owl - that flits

al - tra; più spes - so in ci - vet - ta, sul - l'al - ba fug - gen - te al
o - men she of - ten is roaming, Or else - as an owl - that flits

Ferrando.

Mo - ri di pa - u - ra un ser - vo del
Of him—you have heard, who in tor - ments pro -

par - di sa - et - ta!
by—at the gloaming.

par - di sa - et - ta!
by—at the gloaming.

Fl. & Cl.

con - te, che a - vea del - la zin - ga - ra per - cos - sa là fron - te! mo -
tract-ed, For strik - ing the sor - cer - cess ere - while died dis - tract-ed! He

(All are struck with superstitious terror.)

ri, mo - ri, mo - ri! di pa - u - ra! mo - ri, mo -
died, he died, he died! Yes, dis - tract - ed he died, a -

(like sighing.)

Ah! ah! mo ri! Ah!
Ah! ah! he died! Ah!

Chorus of Soldiers.

Ah! ah! mo ri! Ah!
Ah! ah! he died! Ah!

Cl. & Fag.

rì, mo - rì di pa - u - ra! Ap - par - ve a co - stu - i d'un
 las, he died, Yes, dis - tract - ed! At first as an owl she his
 ah! — mo — rì!
 ah! — he died!
 ah! — mo — rì!
 ah! — he died!

gu - fo in sem - bian - za, nel - l'al - ta qui - e - te di ta - ci - ta
 chamber long haunt - ed, With fierce steady gaz - ing his courage she
 All the TENORS.
 D'un gu - fo!
 She haunt - ed All the BASSES.
 D'un gu - fo!
 his cham - ber!

stan - za! Con oc - chio lu - cen - te guar - da - va, guar - da - va, il
 daunted; And once when in si - lence and ter - ror he watch'd her, A -
 fo!
 ber!

sempre *pppp*

stan - za! Con oc - chio lu - cen - te guar - da - va, guar - da - va, il
 daunted; And once when in si - lence and ter - ror he watch'd her, A -
 fo!
 ber!

sempre *pppp*

legato

cie-lo at - tri - stan-do d'un ur - lo fe - ral! Al - lor mez - za -
 rose on the darkness a ter - ri - ble cry. It was at the
 da - - - va!
 watch'd her,
 Guar - da - - - va!
 he watch'd her,

(A bell unexpectedly (all cry.)
 strikes the midnight hour.)

not - te ap - pun - to suo - na - va. ... Ah!
 hour when mid - night was striking - Ah!
 Ah!
 Ah!
 Ah!
 Ah!

Bell.

poco più mosso
 (with full force.)

Ah! si - a ma - le - det - ta la stre - ga, la
 Ah! Curs - es be - up - on thee, thou de - mon of
 Ah! si - a ma - le - det - ta la stre - ga, la
 Ah! Curs - es be - up - on thee, thou de - mon of
 Ah! si - a ma - le - det - ta la stre - ga, la
 Tutti. Curs - es be - up - on thee, thou de - mon of

ff poco più mosso

strega infer - nal!
e - vil eye!

Ah!
Ah!

strega in-fer - nal!
e - vil eye!

Ah!
Ah!

strega in-fer - nal!
e - vil eye!

Ah!
Ah!

8

soldiers retire to the back.)

f

Vl. & Cl.

p

dim. sempre

Vl.

pp

Cl. & Cello

ff

Nº 4. "Tacea la notte placida., Recitative and Aria.

Scene. Gardens of the Palace; on the right, a marble staircase leading to the apartments. Night. Dense clouds pass over the moon.

Piano. *Andante mosso. (♩=80.)*

The piano introduction is in C major, 4/4 time, marked 'Andante mosso. (♩=80.)'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes and chords. The piece ends with a trill in the right hand.

Inez. Recit.

Che più far-re-sti? L'ora è tarda, vieni: di te la re-gal donna chiese, l'u-
Why dost thou linger? Let us enter, hasten, the queen hath desired thy attendance, I

The recitative is in C major, 4/4 time. It consists of a single melodic line for the voice, with the piano accompaniment consisting of whole notes in the right hand and whole notes or rests in the left hand.

Leonora. **Inez.**

di - sti. Un al-tra not-te an - co - ra sen-za ve - der-lo! Pe-ri-glio-sa
heard her. And shall an-oth-er night pass, and I not see him? Per-i-ous the

The duet is in C major, 4/4 time. Leonora's part is a single melodic line. Inez's part is a single melodic line. The piano accompaniment consists of whole notes in the right hand and whole notes or rests in the left hand.

fiam-ma tu nu-tri! Oh co-me, do-ve la pri-mie-ra fa-villa in te s'ap-
flame thou dost nourish; I pray thee, tell me how at first it was kindled in thy

This block continues the duet from the previous block. It features the same vocal parts and piano accompaniment.

Leonora. Allegro.

prese? Ne' tor - ne - i. Vap-par - ve, bru - no le vestied il ci -
bosom? At the tourney! An un - known knight, clad in armor all of

The aria is in C major, 4/4 time, marked 'Allegro'. It features a single melodic line for the voice, with the piano accompaniment consisting of eighth notes and chords. The piece ends with a trill in the right hand.

mier, lo seu-do bru-no e di stemma i - gnu - do, sco - no - sciu - to guer -
black, up-on his hel-met wav'd a sa - ble plume, no de-vice was on his

rier, che del-l'a - go - ne gli o - no - ri ot - tenne - Al vin - ci -
shield, enter'd the lists and o'er - threw all our nobles. I on his

tor sul crine il ser-to io po-si- Ci-vil guerra intan-te ar-se - nol vi-di
brow bestowed the wreath of honor. Then the war our land di - vided; he came no

Andante. (♩ = 69.)

più! co - me d'au-ra - to so - gno fug - gen - te im -
more. Fled, like a dream of morn - ing was that blest

Fl. & Cl. *ppp* Vln. *ppp*

Inez. Leonora.

ma-go! ed e-ra vol-ta lun - ga sta-gion-ma poi-Che avvenne? A - scol -
vis-ion, in lonely sorrow lin - ger'd my days, and then-What happen'd? I'll tell -

Andante. (♩.=50.)

a mezza voce

ta.
thee.

Cl.

Ta-
No

mf

pp

cea la notte pla-ci-da e bel-la in ciel se-re-no; la lu-nail vi-soar-
star shone in the heav'nly vault, In si-lence all was sleeping, The moon trod on her

animando un poco

gen-te-o mo-stra-valie-to ap-pie-no- quan-do suonar per l'a-e-re,
lone-ly-path, The night in sil-ver steeping, When there arose a mel-ody

animando un poco

animando un poco
con espansione

in-fi-no allor si mu-to, dol-ci su-di-ro e fle-bi-
Upon the breez-es soar-ing, Sounds of a lute har-mon-i-ous-

un poco più animando
con espansione

li gli ac-cor-di d'un li-u-to, e
ly Were blent with lay im-plor-ing. That

pp *cresc.* *f*

ver - si me - lan - co - ni-ci, e ver - si me - lan - co - ni-ci un
strain - so soft and low, so soft and low, it was a

pp *cresc.* *f*

tro - va - tor can - tò.
trouba - dour who sang.

pp *cresc.*

Ver - si di pre - ce - ed u - mi - le, qual d'uom che pre - ga l'di - o: in
Words of de - vo - tion and pray'r he breath'd, as tho' he heav'n - treat - ed, And

quel - la ri - pe - te - a - si un no - me, il mio, il mi - o!
oft murmuring low a name fa - miliar, my own, re - peated!...

animando un poco

Cor - si al ve - ron sol - le - ci - ta... E - glie - ra, e - glie - ra des - so!...
And from my case - ment glanc - ing, I saw him, he stood be - fore me!

animando un poco

Gio - ja pro - vai che a - gl'an - ge - li so - lo e pro -
 Joy as a - lone the an - gels know, In that bright

var con - ces - so!... Al co - re, al guar - do e -
 hour came o'er me! 'Twas bliss su - preme, 'twas

cresc. a poco a poco *f* *p a piacere stent.*
 sta - ti - co la - ter - ra un ciel sem - brò, la ter - ra un ciel, un ciel sem - brò, al
 ec - sta - sy, with - in my soul those ten - der accents rang; 'Twas

cresc. *f*
cresc. a poco a poco
 cor, al guar - do e - sta - ti - co la
 bliss su - preme, 'twas ec - sta - sy, with -

cresc. a poco a poco *f* *con entusiasmo*
 ter - ra un ciel sem - brò, la ter -
 in my soul, with - in my soul

Allegro vivo. (♩=80.)

ragio ed eguali

ra - - - un ciel sem - - bro!
those ten-der accents rang.

Inez.

Quan - - to nar - ra - - sti di tur-ba -
All thou hast told me, fills me with

pp

men - - to m'ha pie - na l'al - - ma! lo
ter - - ror; think that this stran - ger we

Leonora.

In - va - no!
Oh fear not!

te - mo, dub bio, ma tri - - sto
know not. My heart is heav - y

pre - - sen - ti men - - to in me ri -
with sad fore - bod - ing; Would that thun -

sve - - glia que - st'uo - mo ar - - ca - no!
known one had nev - er met thee.

p

Leonora.

Che di - ci! Oh ba - sti!
Forget him! Ah nev - er!

Ten - - ta obbli - ar - lo - Ce - dial con -
Try to for - get him! Thou know'st I

si - - glio del - - l'a - mi - stà,
love thee, oh be ad - vided:

ff

Leonora. *a piacere*

ce-di! Ob-bli - ar - lo! Ah! tu par-la - sti det - - to, che in-
fly him! Oh be si - lent! Love such as mine thou canst not, thou

colla parte

ten - der l'al - ma non sa.
canst not un - der - stand.

Wind
brillante
p
Bassi pizz.

Di ta - le amor, che dir - - si mal può dal - la pa -
The love my heart o'er - flow - - ing, No earth - ly word can

ro - - la, d'amor che inten-do jo so -
ren - - der, With rap - ture I sur - ren -

brillante
la, il cor, — il cor, — il cor s'imme-bri - ò. Il mio de-sti - no
der My heart, — my heart, — my heart to be his own. On him my faith be -

VI. 8

com pier - si non può che a lui d'ap - pres
stow - ing, No more in life we sev -

so - sio non vi-vrò per es - so, per
er; Comelife or death, for ev - er

Poco più mosso
p
es - so, per es-so mo-ri - rò! sì - o non vi-vrò per es - so, per es-so io mo-ri -
heart, — my heart is his a - lone, yes, my heart is his a - lone, yes, my heart is his a -

cresc.
pp
rò, ah, sì, per es - so mo-ri - rò, per es-so mo-ri - rò, mo -
lone, is his a - lone, is his a - lone, my heart is his a - lone,
tr tr tr tr *8 tr tr tr tr*

Opp. *ff*
ri - rò! Inez (aside.)
a - lone! Non deb - ba mai pen -
a - lone! May'st thou re - gret it

tir-si chi tan-to un gior - - no a - - mò! non deb-ba mai pen-
nev-er, the trust thy heart hath shown, may'st thou regret it

Tempo I. Leonora.

tir-si chi tan-to a - mò! Di ta-le amor, che dir - -
nev-er, the trust thou'st shown! The love my heart o'er-flow - -

Tempo I.

pp

si mal può dal-la pa-ro - - la, d'amor, che in-ten-do io
ing No earth-ly word can ren - - der, With rapture I sur-

so - - la, il cor, — il cor, — il cor s'imme-bri-
ren - - der My heart, — my heart, — my heart to be his

ò. Il mio des-ti - no com - - pier - si non può che a lui d'ap-
own. On him my faith be - stow - - ing, No more in life we

pres - so, s'io non vi - vrò per es -
 sev - er. Come life or death, for ev -

tr.

so, per es - so, per es - so, per es - so mo - ri - rò, s'i - o non vivrò per
 er My heart, my heart, my heart is his a - lone, yes, my heart is his a -

Poco più mosso

pp

es - so, per es - so jo - mo - ri - rò, ah, sì, per es - so mo - ri -
 lone, yes, my heart is his a - lone, is his a - lone, is his a -

cresc.

tr.

rò, per es - so mo - ri - rò, mo -
 lone, my heart is his a - lone, ri -

Opp. ri a

rinf.

più mosso

ah sì, per es - so mo - ri - rò, per
 rò, ah, yes, my heart is his a - lone, my
 lone; Inez.

Non deb - ba mai pen - tir - si chi tan - to un
 May'st thou re - gret it nev - er, The trust thy

più mosso

f

es - so mo - ri - rò, ah! sì, per es - so mo - ri -
heart is his a - lone, ah, yes, my heart is his a -

gior no a - - mò, non deb - ba mai pen - tir -
heart hath shown, May'st thou re - gret it nev -

rò, per es - so mo - ri - rò, mo -
lone, my heart is his a - lone, his

si chi tan - to un gior no a - - mò, chi tan - to un
er, the trust thy heart hath shown, the trust thy

(They ascend the staircase into the palace.)

- ri - rò!
a - lone!

gior - no, un gior - no a - - mò!
heart, thy heart hath shown!

ff

Nº 5. "Deserto sulla terra., Recitative and Romance.

Andante (♩=80)

Piano.

Viola

VI. II.

VI. I.

*p**p*

Count di Luna.

Ta - ce la not - te! Im - mer - sa nel son - no è
All here is si - lent. The queen now in slum - ber

*ppp**pp*

cer - to la regal si - gnora; ma veglia la sua da - ma! Oh Leo - nora! tu de - sta
rests, with all her train re - posing; my la - dy fair is watching. O Leo - no - ra! thou yet art

Str.

se - i; mel di - ce da quel ve - ro - ne, tre - molan - te un rag - gio del - la not - tur - na
wak - ing, I know it by yon - der ta - per, trem - u - lous - ly gleaming from out thy lat - tice

lampa.
window.

Ah! — l'a - mo - ro - sa fiamma m'ar - de o - gui fi -
Ah! — leave me not to languish to the ev'n - ing breez -

pp

Allegro.

bra! Ch'io ti veg-ga è d'uopo_ che tu m'in - ten-da_
 es! Let me now be - hold thee, Come forth, my fair - est,

Str.
 Tronb.
 Timp.

Andante. (♩ = 76)
 (He is rushing up)

Ven-go_ a noi su - pre-mo è tal - mo - men - to.
 hear me, and let me lay my heart be - fore thy feet.

Harp

the staircase, when the sound of a harp stays him.)

Il Tro - va - tor! Io fre - mo!
 The Trou - ba - dour! Per - di - tion!

pp

Manrico. (The Troubadour.)
cantabile a mezza voce.

De - ser - to sul - la ter - ra, col rio de -
 Naught up - on earth is left me, Fate of all

sti - no in guer - ra, è so - la speme un cor, è so - la speme un
 joy hath be - reft me, But one heart firm and pure, but one heart firm and

tutta forza *tr* **Count.**

cor, e so-la spe-me un cor, un cor al Tro-va-tor. Oh
 pure, but one heart firm and pure, de-sires the Trou-ba-dour. What

Troubadour.

det-ti! means he? Io fre-mo! Ma_s'ei quel
 I trem-ble! No_storm of

cor_pos-sie de, bel-lo di ca-sta fe-
 fate_can move me, Ab-sence or death shall prove

de, è d'og-ni re mag-gior, e d'og-ni re mag-
 me; If that one heart is sure, if that one heart is

Count.

Oh det-ti! Oh ge-lo-si-a!
 Per-di-tion! I will have ven-geance!

con forza. *tr*

gior, e d'og-ni re mag-gior, mag-gior il Tro-va-
 sure, if that one heart is sure, Oh hap-py Trou-ba-

Nº 6 "Infidal!," "Qual voce!,"
Recitative and Trio.

35

Allegro. (♩ = 144) **Count.** (The Count wraps himself in his cloak, and Leonora rushes towards him.)

Voice. tor! Non m'in - gan-no... El - la scen-de!
dour! There, oh won-der, She ap - proaches!

Piano. Strs. *p*

Leonora.

A - ni - ma mi - a! Più del-l'u -
Oh, my be - lov-ed, the wea-ry

(Che far?)
(What words!)

sa - to è tar - da l'o-ra; io ne con-tai gl'i-stan-ti co' pal - pi - ti del
hours were long and lone-ly, my heart's im - pa-tient beat-ing hath meas-ur'd ev-'ry

a piacere.

co - re! Al - fin ti gui - da pie - to - so a - mor fra que-ste brac -
mo-moment; At last the spir - it of love brings thee safe in - to my long-ing

col canto

Allegro agitato

cia. Qual vo - ce!
arms. (amongst the trees.) What ac - cents?
Troub. (The moon shines out, and shows a knight with closed visor.)

In - fi - da!
Ah, trai - tress!

Allegro agitato. (♩ = 100)

Vln.

Ah! dal - le te - ne-bre
Ah! night hath blind - ed me,

(Recognizing them both, and throwing herself at Manrico's feet. (To Manrico.)

trat - tain er-ro - re jo fu - i! A te cre-dea ri -
Those words to him were spo - ken! For thee a-lone my

vol - ge-re l'ac-cen - to, e non a lu - i... A te, che l'al - ma
words were meant, My faith is thine un-bro-ken, Yes, thee a-lone I

mi - a sol chie - de, sol de - si - a! Io
cher - ish, Be - lieve me, or I per - ish, My

t'a - mo, il giu - ro, t'a - mo dim-men - so, e - ter - no a -
heart can - not de - ceive thee, 'Tis thine, and thine a -

Troubadour. (raising Leonora.)

mor! lone! **Count.** (Ah più non bra-mo!) (I do be-lieve thee!)
 Ed o - si! Au - da - cious! Av - For

Leonora. Io t'a - mo! Io I
Troubadour. I love thee! (Ah! più non be-
 (Yes, I be-
 vam this - po di fu - ror! Av - vam - po di fu-
 thoushalt a - tone! for this thoushalt a -

t'a - mo! love thee!
 bra - mo! lieve thee!
 ror! tone! Se un vil non sei, di - sco - vri - ti!
 If thou'rt a knight, re - veal thy self.

Leonora. **Count.**
 (Ohi - mè!) Pa - le - - - - - sa il
 (A - las!) I here de -
 Fag. *fp*

Leonora. (aside to Manrico.)

Troubadour.

Deh per pie - tà! Rav - vi - sa - mi, Man -
Oh woe - ful hour! Be - hold me then, I

no - me!
mand it!

(Raising his visor.) Count.
ri - co io son! Tu! Come? In -
am Man - ri - co! Thou darest? thou

sa - no! te - me - ra - rio! D'Ur -
mad - man! o - ver - ween - ing! Ur -

gel se - gua - ce, a mor - te as pro -
gel's re - tain - er, con - demn'd as an

scrit - to, ar - di - sci vol - ger - ti a
out - law, Thy dar - ing in - so - lence from

Troubadour.

que - ste re - gie por - te? Che
tres - pass hath not hemm'd thee? De -

tar - di? Or via le guar - die ap -
lay not, thy guards thou canst as -

pel - la, ed il ri - va - le al
sem - ble, Thou canst de - stroy me, thou

Count.

fer - ro del car - ne - fi - ce con - se - gna! Il
canst not make me, canst not make me trem - ble. Thy

cresc. *Wind.*

tuo fa - ta - le i - stante assai più pros - si - mo, dissen -
hour of doom is near - er far than now per - chance thou -

Leonora.

Con - te!
Hear me!
(to Manrico.)

na-to! Vie-ni... Al mio sde - gno vit-ti-ma è de -
knowest! Draw then, - For thy mad pre - sumption thy de -

Oh ciel! t'ar - re - sta! An -
Oh stay, in mer - cy! I

d'uo - po ch'io ti sve-ni. Se - gui-mi.
test - ed life thou ow - est! Fol - low me!

Leonora.

(Che mai fa - rò? Un sol mio
(What shall I do? If they redis -

diam! An - diam!
come! I come!

Se - gui-mi.
Fol - low me!

gri - do per - de - re lo pua-te!) Mo - di!
cov - ered, it is sure des - truction! Hear me!

No!
No!

agitatissimo

Di ge - lo - so a - mor sprez - za - to, ar - de in
Rag - ing flames in my breast are stir - ring, From my

Ob. Cl. Tromba & Fag. with voice.

Strs.

sf *pp*

sf *pp*

me tre - men - do il fuo - co! Il tuo
ven - geance now naught can save thee, Death hath

sf *pp*

san - gue, o scia - gu - ra - to, ad - e -
mark'd thee with shaft un - er - ring, Trai - tor,

rinf.

stin - guer - lo fia po - co! Dir - gli, o fol - le, io
dost thou dare to brave me? That thou lov'st him, thy

t'a - mo, ar - di - sti! Ei più vi - ve - re non può
mad - ness con - fess'd it, Thus my faith, thou dost de - ny,

tutta forza

Un ac - cen - to pro - fe - ri - sti, che a mo -
 Since thy fa - tal lips ex - press'd it, I have

Tromba tacet.

f allarg. a piacere.

allarg. a piacere

rir lo con - dan - no, un ac -
 sworn that he shall die, Since thy

ff *colla voce.*

cen-to pro-fe - ri - sti, che a mo - rir lo con - dan -
 fa-tal lips ex - press'd it, I have sworn that he shall

Leonora.
marcato.

Un i - stan-te al - men-di - a lo - co, il tuo sde-gno
 Oh, in pi - ty one moment yet turn thee, And thy jealous

Manrico.

marcato.

Del su - per-bo e va - na l'i - ra, ei ca - dra,
 Vain his threat'ning, and vain his an - ger, He shall perish,

Count.

nò!
 die!

Vln. Fl. Ob. & Cl. with voice.

marcato.

al - la ra - gio - ne: io, sol i - o di tan - to fo - co
 mad-ness re - strain thou, I, 'twas I who ere - while did spurn thee,
 da me tra - fit - to: il mor - tal, che a - mor t'in-spi-ra,
 I here de - clare it, He thou lovest can heed no dan-ger,

fol-le!
 Madness!

son, pur troppo, la ca - gio - ne! Piom - bi, piombi il
 Me a - lone then ar - raign thou, Yes, I glo - ry that
 dal-l'a - mor fu re - so in - vit - to. La tua sor - te è
 I'll chas - tise him, hear me swear it. Ah, be - ware then, thou

Dir-gli, t'a - mo,
 That thou lov'st him,

tu - o fu - ro - re sul - la re - a che t'ol - trag - giò,
 I have con-fess'd it, Ne'er that word will I de - ny.
 già com - pi - ta, l'o - ra o - mai per te suo - nò!
 ty - rant de - test - ed, I thy boast - ful threats de - fy.

oh fol-le, ar - di - sti!
 thou hast con-fess'd it!

Oh fol-le, ar -
 Dost dare to

vi - bra il fer - ro in que - sto co - re che te a -
Strike my heart, since love hath bless'd it, Love will

Il suo co - re e la tua vi - ta il de -
She is mine, she hath con - fess'd it, And with

di - sti!
brave me!

mar non vuol nè può.
show me how to die.

sti - no a me ser - bò.
joy for her I'll die.

Il tuo san - gue, o scia - gu -
Rag - ing flames in my breast are

ra - to, ad e - stin - guer - lo fia po - co!
stir - ring, From my ven - geance naught can save thee!

Dir - gli, o fol - le, io t'a - mo, ar - di - sti! Ei più vi - ve - re non
Death hath mark'd thee, with shaft un - er - ring; Trai - tor, dost thou dare to

stent.

può, no, ei più vi - ve - re non può, no, no, non può, no, no, non può, no, ei più
brave me? Traitor, dost thou dare to brave me? I have sworn that thou shalt die yes, I have

*stent.**stent. colla parte.***Leonora.**

Pi om - bi, ah pi - om - bi il tu - o fu -
Yes, I glo - ry that I have con -

Manrico.

La tua sor - te è già com -
Ah, be - ware, — thou ty - rant de -

Count.*a tempo.*

vi - ve - re non può! Ah! di ge - lo - so, di ge - lo - so a - mor sprezz -
sworn that thou shalt die! Ah, raging flames my heart are stir - ring, From my

f a tempo.

ro - re sul - la re - a che t'ol - trag -
fess'd it, Nev - er that word will I de -

pi - ta, l'ora o - - mai per te suo -
test - ed, I — thy boast - ful threats de -

za - to ar - de in me tre - men - do il fo - co, ar - de in me tre - men - do il
ven - geance, from my ven - geance naught can save thee, from my ven - geance naught can

giò, vi Strike my heart, in que - sto
ny. ny. Strike my heart, since love hath

nò, il suo co - re e la tu - a
fy. She is mine, she hath con -

fo - co! Un ac - cen - to pro - fe - ri - sti, un ac - cen - to pro - fe -
save thee, from my vengeance naught can save thee, from my vengeance naught can

co - re che te a - mar non vuol nè
blessd it, Love will show me how to

vi - ta il de - sti - no a me ser -
fessd it, And with joy for her I'll

ri - sti che a mo - rir - lo con - dan - nò, che a mo - rir lo con - dan -
save thee, I have sworn that thou shalt die, yes, I have sworn that thou shalt

Poco più mosso.

può, che te a - mar non vuol
die, yes, love will show me how

bò, a me ser - bò, a me
die, for her I'll die, for her

nò, lo con dan - nò, ah sì, un ac -
die, yes, thou shalt die! No, no, from my

Poco più mosso.

Tutti.

nè to può, no, no, non vuol, non vuol ne
 to die, yes, love will show me how to
 ser - bò, sì, il de - sti - no a me ser -
 I'll die, ah, yes, with joy for her I'll
 cen-to pro - fe - ri - sti che a mo - rir lo con - dan -
 vengeance naught can save thee, I have sworn that thou shalt

può, te a -
 die, love - will
 bò, la tua
 die, yes, with
 nò, che a mo - rir lo con-dan - nò, lo con-dan - nò,
 die, yes, I have sworn, yes, I have sworn that thou shalt die,

mar non vuol nè può,
 show me how to die,
 vi - ta il de - sti - no a me ser - bò,
 joy, ah, yes, with joy for her I'll die,
 a yes, mo I've - rir lo con - dan - nò, che a mo -
 yes, I've sworn that thou shalt die, yes, I have

te a - mar
love will show

la tua vi - ta
yes, with joy, ah

rir lo con - dan - nò, lo con - dan - nò, a
sworn, yes I have sworn that thou shalt die, yes,

non vuol nè può, no non può, no
me how to die, how to die, how

il de - sti - no a me ser - bò, sì, ser - bò, sì,
yes, with joy for her I'll die, yes, I'll die, yes,

mo - rir lo con - dan - nò, a mo - rir, a
I've sworn that thou shalt die, thou shalt die, thou

non può, non può!
to die, to die!

ser - bò, sì, il de - sti - no a me ser - bò!
I'll die, for her I'll die, for her I'll die!

mo - rir lo con - dan - nò, lo con - dan - nò!
shalt die, yes, thou shalt die, yes, thou shalt die!

(Exeunt Manrico and the Count, with drawn swords; Leonora falls senseless.)

Act II. (The Gipsy.)
Nº 7. "Vedi! le fosche notturne spoglie,,
Chorus of Gipsies.

Scene.— A ruined habitation at the foot of a mountain in Biscay; within, thro' a wide opening, a fire is seen; day is dawning. Azucena is seated by the fire, Manrico is lying on a low couch at her side, wrapped in his mantle, his helmet at his feet, a sword in his hand, on which he is gazing intently. The Gipsy band is scattered about the stage.

Allegro (♩ = 138)

Piano. 8

8

8

p

Triangle

8

8

TENOR.

Chorus.

BASS.

Ve-di! le fo-sche not-tur-ne spo-glie de' cie-li sve-ste l'im-men-sa
See how the darkness of night dis-solves A-way when the sun-light from heav'n de-

Ve-di! le fo-sche not-tur-ne spo-glie de' cie-li sve-ste l'im-men-sa
See how the darkness of night dis-solves A-way when the sun-light from heav'n de-

Strings alone

pp

vôl-ta: sem-bran-na ve-do-va che al-fin si to-glie i bru-ni
scend-eth, As when a wid-ow to put off her weeds re-solves When her

vôl-ta: sem-bran-na ve-do-va che al-fin si to-glie i bru-ni
scend-eth, As when a wid-ow to put off her weeds re-solves When her

Strings

Wind Tri., etc.

pp

pan-ni ond'e-ra in-vol-ta.
sor-row-ful mourn-ing end-eth.

pan-ni ond'e-ra in-vol-ta.
sor-row-ful mourn-ing end-eth.

Corni

(They take up their tools.)

(They beat time with their hammers on the anvils;
the Basses on the strong beats and the Tenors on the weak
beats.)Al - l'ò - pra! al - l'ò - pra!
Come, lads, be - stir ye!Dagli
give meAl - l'ò - pra! al - l'ò - pra!
Come, lads, be - stir ye!Mar - tel - la.
the hammer.

Women.

*f*Chi del gi -
Who cheers theChi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the rov - ing Gip - sy?Chi del gi -
Who cheers theChi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the rov - ing Gip - sy?Chi del gi -
Who cheers the*f* Tuttita - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -
days of the rov - ing Gip - sy? Say, who, who is it cheers hista - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -
days of the rov - ing Gip - sy? Say, who, who is it cheers hista - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel -
days of the rov - ing Gip - sy? Say, who, who is it cheers his

tutta forza

la? days? La zin-ga rel - 'Tis the gi - ta -

la? days? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga rel - Who cheers the days of the rov-ing Gip - sy? 'Tis the gi - ta -

la? days? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga - rel - Who cheers the days of the rov-ing Gip - sy? 'Tis the gi - ta -

ff

la! na! (They rest awhile from their work, and address the women)

la! na! Ver - sa-mi un Pour me a

la! na! Ver - sa-mi un Pour me a

f

trat-to: tankard, le-na e co-raggio il cor-po e l'a-ni-ma traggon dal 'tis wine a-lone that makes my courage rise, let us be

trat-to: tankard, le-na e co-raggio il cor-po e l'a-ni-ma traggon dal 'tis wine a-lone that makes my courage rise, let us be

f

(The women pour them wine in rustic cups.)

be-re.
drinking.

be-re.
drinking.

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

rag - gio bril - la più vi - vi - do nel tuo bie - chie - re!
high - er, Look how his rays in the cup are blink - ing!

rag - gio bril - la più vi - vi - do nel tuo bie - chie - re!
high - er, Look how his rays in the cup are blink - ing!

rag - gio bril - la più vi - vi - do nel tuo bie - chie - re!
high - er, Look how his rays in the cup are blink - ing!

f *pp*

The Men.

Al - P'o - pra! al - P'o - pra!
Come, lads, be - stir ye!

Al - P'o - pra! al - P'o - pra!
Come, lads, be - stir ye!

f

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the rov - ing Gip - sy?

Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the rov - ing Gip - sy?

f

Women.

Chi del gi - ta - no i gior - ni ab - bel - la, chi?
 Who cheers the days of the rov - ing Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?
 Who cheers the days of the rov - ing Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?
 Who cheers the days of the rov - ing Gip - sy, say,

chi i gior - ni ab - bel - la?
 who, who is it cheers his days?

chi i gior - ni ab - bel - la? La zin - ga -
 who, who is it cheers his days? 'Tis the gi -

chi i gior - ni ab - bel - la? La zin - ga -
 who, who is it cheers his days? 'Tis the gi -

la zin - ga - rel - la!
 'tis the gi - ta - na!

rel - la, la zin - ga - rel - la, la zin - ga - rel - la!
 ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

rel - la, la zin - ga - rel - la, la zin - ga - rel - la!
 ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

Nº 8. "Stride la vampa.,, Canzone.

While Azucena sings, the Gipsies gather round her.

Allegretto (♩=60)

Azucena.

Stri - de la vam - pa! la
Fierce flames are soar - ing, the

Piano.

pp

fol - la in - do - mi - ta cor - re a quel fo - co lie -
cru - el mul - ti - tude Rush to the pas - time, laugh

ta in sem - bian - za! Ur - li di gio - ja in -
in their mad - ness, Fren - zied with plea - sure, shout -

Cl. & Fag.

tor - no ec - cheg - gia - no: cin - ta di sgher - ri
ing as vul - tures cry. Forth comes the vic - tim,

marcato

pp

don - na s'a - van - za! Si - ni - stra splen
girt with her sad - ness. Rough guards with curs

p

de sui vol - ti or - ri - bi - li la te - tra
es drag her a - mid the crowd, O'er all the

Cl. & Fag. sustain

fiam - ma che s'al - za, che s'al - za al ciel,
flame rush - es up - ward, ac - cus - ing the sky,

Vln.

che s'al - za al ciel!
the si - lent sky! *Ob. & Cl.*

f *p*

ff

Azucena.

Stri - de la vam - pa! giun - ge la
Fierce flames are roar - ing, bring forth the

vit - ti - ma ne - ro ve - sti - ta,
sac - ri - fice, Bare - foot, un - gir - dled,

di - - scin - ta e scal - za! Gri - do fe - ro -
in - - gar - ment sa - ble, Yells of de - ri -

ce di - - mor - te le - va - si, l'e - co il ri -
sion greet - ed her ag - o - ny, Wri - thing they -

pe - te di bal - za in bal - za! Si -
bound her, 'mid cries as of Ba - bel, And

ni - stra splen - de sui vol - ti or - ri - bi - li
there they watch'd her scorch at the fie - ry stake,

la te - tra fiam - ma che s'al - za, che s'al - za al ciel,
O'er all the flame rush - es up - ward, ac - cus - ing the sky,

che s'al - za al ciel!
the si - lent sky!

Nº 9. "Mesta è la tua canzon!,,
Chorus of Gipsies.

Azucena. *Assai moderato.* *cupo ed allarg.*

Del pa-ri me-sta che la sto-ri-a fu -
'Tis sad in - deed, but sad-der still the dire-ful

Chorus of Gipsies.

p Me-sta è la tua can - zon!
Sad is thy morn-ing song.

p Me-sta è la tua can - zon!
Sad is thy morn-ing song.

p Me-sta è la tua can - zon!
Sad is thy morn-ing song.

Piano. *Assai moderato.* *sempre più p ed allarg.*

(Turns towards Manrico and says in an undertone)

ne-sta da cui tragge ar-go-men-to! Mi ven-di-ca! mi ven-di-
sto-ry that I ev-er must re-mem-ber. A - venge thou me! A - venge thou

Ob. & Cl.

Manrico. **A Gipsy.**

ca! (L'ar-ca-na pa-ro-la o-gnor!) Compagni, avanza il giorno; a pro-cac-ciar-ci un
me! (A - gain those mysterious words!) Companions, now 'tis day-light, come forth to seek your

Allegro.

pan, su su! scen-dia-mo per le pro-pin-que vil - le. An -
 bread, A-rise! de-scend we up-on the nearest vil-lage. A -

Vln. *f*

Chorus.

dia-mo!
 way then!

(They carefully replace their tools in their bags and descend from the height, singing as they go.)

An-dia-mo!
 A-way then!

An-dia-mo!
 A-way then!

An-dia-mo!
 A-way then!

Women. (withdrawing)

Chi del gi - ta - no i gior - ni ab - bel - la?
 Who cheers the days of the rov - ing Gip - sy?

Chi del gi - ta - no i gior - ni ab - bel - la?
 Who cheers the days of the rov - ing Gip - sy?

mf Strings *dim.*

gior - ni ab - bel - la? Chi i gior - ni ab - bel - la? la?
rov - ing - Gip - sy? Who is it cheers his days?

Chi? chi? ab - bel la? Chi del gi -
Who? who? who cheers his days? Who cheers the

Chi? chi? ab - bel la? Chi del gi -
Who? who? who cheers his days? Who cheers the

La zin - ga - rel la!
'Tis the gi - ta na!

ta - no i giorni ab - bel - la? La zin - ga - rel la!
days of the rov - ing Gip - sy? 'Tis the gi - ta na!

ta - no i giorni ab - bel - la? La zin - ga - rel la!
days of the rov - ing Gip - sy? 'Tis the gi - ta na!

Fl. Ob. Cl.
pp

(far away)

la zin - ga - rel la!
'tis the gi - ta na!


la zin - ga - rel la!
'tis the gi - ta na!

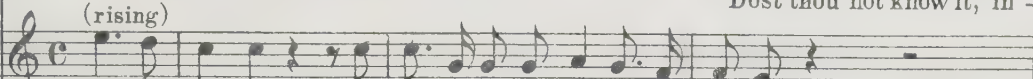
la zin - ga - rel la!
'tis the gi - ta na!

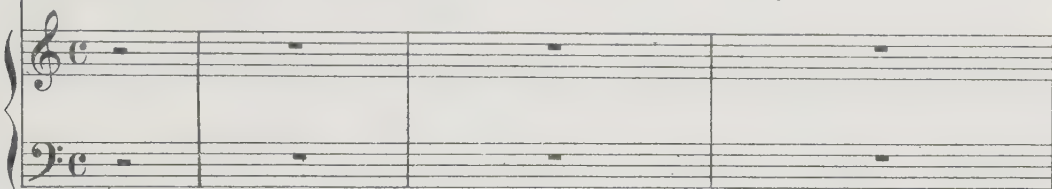
Cl. Fag. *tr* *ppp* *morendo*

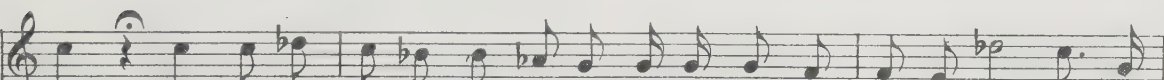
Nº 10. "Condotta ell'era in ceppi.,
Recitative and Narrative.

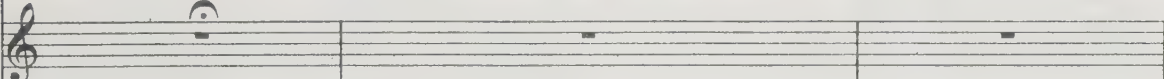
63

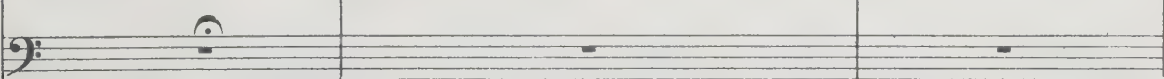
Azucena.  E tu la i-gno-ri, tu
Dost thou not know it, in -

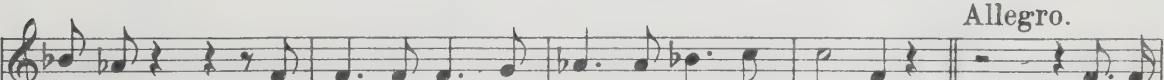
Manrico.  (rising)
So-li or sia-mo! Deh, narra quel-la sto-ria fu - ne-sta.
None can hear us! Oh tell me of that sorrowful sto-ry.


Piano. 

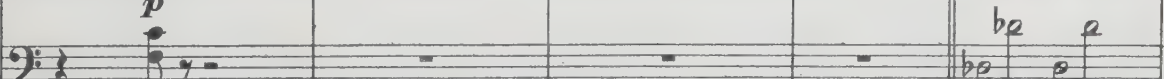
 pur? Ma, gio-vi - net-to, i pas-si tuoi d'am-bi-zion lo spro-ne lun-gi tra -
deed? Long by the wars thou from thy peo-ple hast been di - vid - ed, or thou hadst

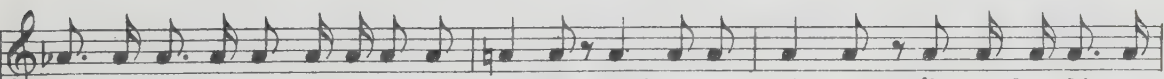





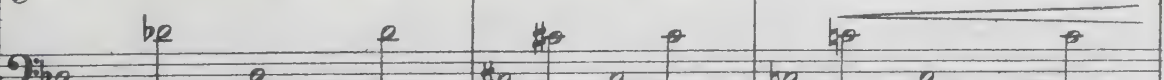
 e - a! Del - l'a-va-il fi - ne a - cer-bo è que-st'i - sto-ria. La in-col-
heard it. That sto-ry tells my moth-er's bit - ter - end-ing: She was

 *p*



 pò su-per-bo con-te di ma-le - fi - zio, on-de as-se - ri - a, còl-to un bam-bin suo
charg'd with magic arts by a cru-el no-ble, thro' her en-chantment one of his sons had

 *b2*



fi - glio - Es - sa brucia - ta ven - ne ov' ar - de quel fo - co!
per - ish'd, There at the stake they burnt her, where now thou art standing!

Manrico. (starts away from the spot with dread) **Andante mosso** (♩ = 120) **Azucena.**
Ahi! scia - gu - ra - ta! Con -
Oh spot of hor - ror! In

Cl. & Vln.
p *sottovoce*
Strings

dot - ta el - le - ra in cep - pi al su - o de - stin tre -
chains to her doom they dragg'd her, no hope was there of as -

men - do; col fi - glio sul - le brac - cia, io la se - gua pian -
sis - tance; My ba - by on my shoul - der, I fol - lowed at a

gen - do. In - fi - no ad - es - sa un var - co ten - tai, ma in - va - no, a -
dis - tance; In vain I sought to ap - proach her, in vain my un - hap - py

f
 prir - mi, in - van - ten - to la mi - se - ra fer - mar - sie be - ne - dir -
 moth - er To bless me put forth her hands, ere flames her breath could smoth -

Cl. & Fag.

mi! Chè, fra bestemmie o - see - ne, pun - gen - do - la coi
 er! Guards, savage and fe - ro - cious, With jeers bru - tal - ly

p

f
 fer - ri, al ro - go la cac - cia - va - no gli scel - le - ra - ti
 load her, With spears and cru - el taunting words in - to the flames they

f *p*
 sgher - ri Al - lor, con tronco ac - cen - to: "mi
 goad her; *fp* And in her dy - ing strug - gle, "A -

p

ven - di - cal, sela - mo - Quel det - to un e - coe - ter - no in que - sto
 venge thou me," she cried: Those words I hear for ev - er where'er I

Cl. & Fag.

cor, in_ que- sto cor la - sciò. La ven - di -
go, wher-e'er I go or bide. Did'st thou a -

f *p* *fp*

Azucena.

ca - sti? Il fi - glio giun - si a ra - pir del con - te; lo tra - sci - nai qui
venge her. I stole the child of that cru - el no - ble; I, too, a fire had

me - co_ le fiamme ar - dean già pron - te. (shrink -
kin - dled, a - venging my tears and trou - ble.

Manrico. Le fiamme? Oh ciel! tu
Oh, mother, with fire? What

ing from her.) Ei di - strug - ge - a - si in pian - to -
When in my arms he la - ment - ed,
for - se?
say'st thou?

Fl. & Ob.
Vln. *pp*

io mi sen - ti - va il co - re di - la - nia - to, in -
 Pit - y was stirr'd in my bo - som, I my pur - pose re -

Allegretto. (♩ = 60.)

sotto voce e declamato

fran-to!
 pent-ed. Then dark - ly a cloud came

Vln. 1.
pp sempre

Vln. 2 di.

spir - ti,
 o'er me, co - me in un so - gno, ap -
 Up - rose that fa - tal

ppp

sottovoce

par - ve la vi - sion fe -
 vi - sion: Lu - rid flames a -

ra - le di spa - ven - to - se
 scend - ing shout - ings of fierce de -

lar - ve! gli sgher - ri! ed il sup -
ri - sion, the sol - diers point - ing their

tr

pli - zio! la ma - dre smor - ta in
lanc - es, my moth - er, wan and

vol - to, scal - za, di -
bleed - ing, bare - foot, and

scin - ta! il gri - do, il
faint - ing, I hear her, I

gri - do, il no - to gri - do a - scol - to! "Mi
hear her, for re - tri - bu - tion she's plead - ing: "A -

Viole.

cr.

cr.

ff *8.*

ven - di - ca!,,
venge thou me!"

ff Tutti. *dim.*

pp agitatiss. declamato

Corni, etc.

La ma-no con-vul - sa sten-do
The shudder of death then seiz'd me;

strin - go la vit - ti - ma nel fo - co la trag-go,
o - ver Her hapless head the flames rose de-vouring,

la so - spin - go! Ces - sail fa - tal de -
in they drove her! Hor - ror my sens - es

ff *pp*

li - rio l'or - ri - da see - na fug - ge - la-
cloud - ed, from that dread vi - sion turn-ing, I

pp *ff*

fiam - ma sol di - vam - pa, e la sua pre - da
saw the fire be - fore me, my strugg - ling vic - tim

pp

Viole & Cello.

strugge! burning! Pur vol - go in - tor - no il guar - do e in -
And when I look'd a - round me, in -

ff *pp* *p*

nan - zi a me veg - g'i - o del - l'em - pio con - te il fi - glio!
stead of him I cher - ish'd, I saw the ha - - ted in - fant! **Manrico.**

Ah! che
Ah, what

Il fi - glio mi - o, mio fi - glio a - vea bru - cia - - to!
My own had per - ish'd, And I, and I had slain him!

di - ci? Ah!
sayst thou? Ah! Qua - le or - tale of

cresc. sempre *ff*

Cl. & Fag.

Azucena.

71

Manrico.

ror! _____ Ah! _____
 woe! _____ Ah! _____

Qua - le or -
 Tale of

Azucena.

Mio fi - glio, mio fi - glio,
 Oh hor - ror! oh hor - ror!

ror! oh qua - le or - ror!
 woe, oh say no more!

Azucena.

il fi - glio mi - o!
 my son had per - ish'd,

il fi - glio mi -
 and I my - self,

— o a-vea bru - cia - to!
 — my-self had slain him!

Manrico.

Or - ror!
 No more!

dim.

Manrico.

Qua-le or-ror!
Say no more!

pp

sempre dim.

Qua - le or -
Say no

Azucena.

ror!
more!

Sul
Ah!

ca - po
let me think on that

mi - o le
chio - day

pp

Viol.
Fag.

allarg. poco a poco e morendo

me
no

sen - to
more, the

driz - zar -
re - mem - brance

si an - cor!
is death,

driz -
I

allarg. poco a poco e morendo

(Azucena falls exhausted on her seat; Manrico stands for some moments dumb with horror and astonishment.)

zar - si an - cor!
can no

driz - zar - si an - cor!
more, I can no

more.

allarg. morendo

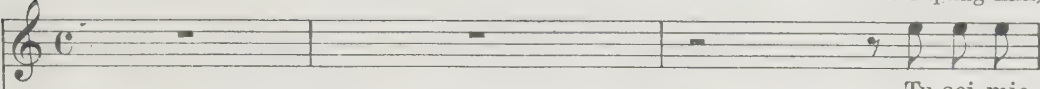
ppp

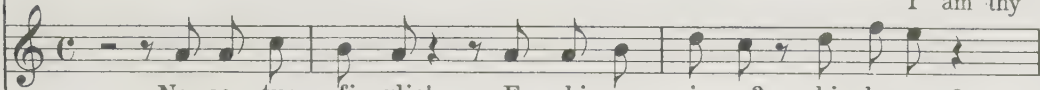
pppp

Nº 11. "Mal reggendo all'aspro assalto.,,

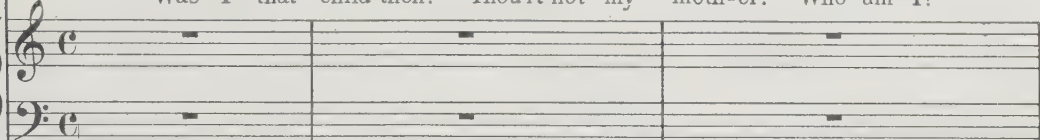
Recitative and Duet.

(interrupting him)

Azucena. 

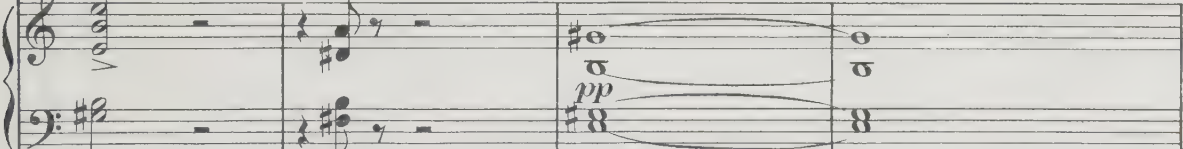
Manrico.  Tu sei mio
I am thy

Non son tuo fi-glio! E chi son i-o? chi dun-que?
Was I that child then? Thou'rt not my moth-er? Who am I?

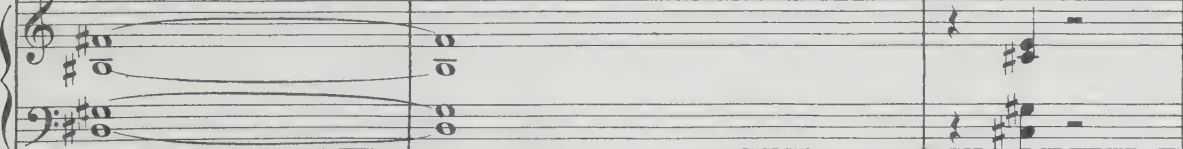
Piano. 

fi-glio! Ah for-se? che vuo-i! Quan-do al pensier s'af-fac-cia il tru-ce
mother. What said I? I know not! when I re-call that day of de-spair and

Ep-pur di-ce-sti—
And yet thy sto-ry—



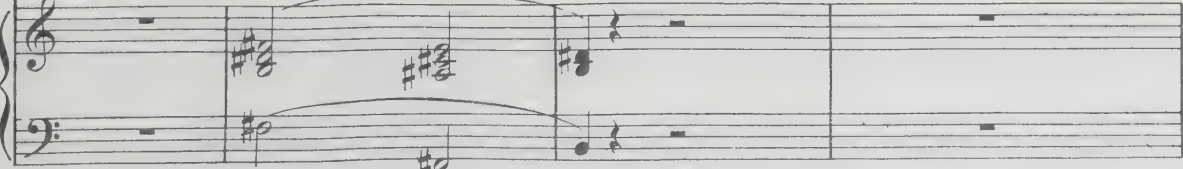
ca-so lo spir-to in-te-ne-bra-to po-ne stol-te pa-ro-le sul mio labbro— Ma-dre,
anguish, my darken'd reason sees im-agin'd vi-sions of hor-ror and de-lusion. Moth-er,



tutto questo Rec^{vo}

con passione **Manrico.** **Azucena. molto presto.**

te-ne-ra madre non m'a-ve-sti o-gno-ra? Po-trei ne-gar-lo? A me, se vi-vi-an-
fond lov-ing mother thou hast found me ev-er. I'll ne'er de-ny it. To me thou ow'st thy



co - ra, nol dê - i? Not - tur - na, nei pu - gna - ti cam - pi di Pe -
 life, for I sav'd thee. Re - mem - ber, when up - on the ram - parts of Pe -

lil - la, o - ve spen - to fa - ma ti dis - se, a dar - ti se - pol - tu - ra non
 lil - la, 'mid the dead thy comrades had left thee, did I not seek thee out to en -

mos - si? La fug - gen - te au - ra vi - tal non i - sco - vri nel se - no, non t'ar - re -
 tomb thee? Who re - vived the dy - ing spark of vi - tal flame, who watch'd thy returning

stò mater - no af - fet - to? E quan - te cu - re non spe - si a ri - sa -
 breath, who but thy mother? Think of the care un - ceas - ing with which thy

nar le tan - te fe - ri - te!
 wounds I fond - ly tended!

Manrico. (with noble pride)

Che por - tai quel dì fa - ta - le, ma tut - te qui, nel
 Yes, I thought my days were num - ber'd, but dy - ing still I

pet-to! Io sol, fra mil - le già sban-da-ti, al ne-mi - co vol-gen-do ancor la
 glo-ried that on my breast a-lone I bore them, I a-lone fac'd the foe, of all my

faccia! Il rio De Lu-na su me piom-bò col suo drappel-lo: io caddi! pe-
 squadron. 'Twas there the cur-sed de Lu-na with his troops surprised me, and wounded I

ff *pp*

Allegro. Azucena.

rò da for-te jo cad-di! Ec-co mer-ce-de ai gior-ni, che l'in-
 fell,— fell like a sol-dier. And what re-turn for thy mer-cy hath he

p

fa-me nel sin-golar cer-tame eb-be sal-va da te! Qual t'ac-cie-ca-va
 made thee? He vilely doth pur-sue him who spared him that day. Tell me what moved thee

Manrico.

stra-na pietà per es-so? Oh ma-dre! non saprei dir-lo a me stes-so!
 then to refrain from strik-ing? Oh, mother, I in that mo-ment was spell-bound!

dim.

Azucena.

Manrico. *cantabile*

Str - a pie - tà, stra - na pie - tà!
 Strange are thy words, strange are thy words.

Mal reg -
 I as -

p

gen - do al - l'a - spro as - sal - to, ei già -
 sault - ed, he fee - bly de - fend - ed, At my -

toc - co il suo - - lo a - ve - a: ba - - le -
 mer - cy the foe lay ex - tend - ed, Bright - ly -

na - va il col - po in al - to che tra -
 flash - ing my blade was de - scend - ing, Scorn I

agitato e cupo

fig - ger - lo, tra - fig - ger - lo - do - ve - a - quan - do ar - re - sta, quan - do ar -
 owed him for the ha - tred that he bore me: When a ma - gic pow - er

Ob. & Cl.

re - sta un mo - to ar - ca - no nel di - scen - der, nel di -
stay'd my arm up - lift - ed; Wrath and scorn had from my

scen - der que - sta ma - no, le mie fi - bre a - cu - to ge - lo fa re -
heart that mo - ment drift - ed, And a tremor of awe with - held my arm, I

pen - te ab - bri - vi - dir! men - tre un gri - do
dared not shed his blood! Words as of warn - ing

vien dal cie - lo, men - tre un gri - do vien dal cie - lo che mi
close be - side me, words of warn - ing close be - side me, thus they

Azucena. Meno mosso.

ppp sottovoce Ma nel - l'al - ma del - l'in - gra - to non par - lò del ciel un
Oh my son, would'st thou but heed me, Or that speed - y death would

di - ce: non fe - rir!
whisperd: End this feud.

Meno mosso. (♩ = 92.)

pp

det - to, non par - lò del cie - lò un det - to! Oh! se ancort i spinge il
blight him, or that speed - y death would blight him. Oh if fate a-gain should

fa - to a pagnar col ma - le - det - to, a pu - gnar col ma - le -
lead thee Where thy dead-ly blade can smite him, where thy dead - ly blade can

det - to, com - pi, o fi - gliò, qual d'un Di - o, com - pi al -
smite him, Shew no mer - cy, ne'er gain - say me, Strike him

lo - ra il cen - no mi - o! Si - no al - l'el - sa que - sta
sure - ly, son, then o - bey me, Sheathe thy dag - ger to the

la - ma vi - bra, immer - gi al - l'empio in cor, vi - bra, im - mer - gi al - l'empio in
hilt with - in th'un - grate - ful traitor's heart, sheathe thy dag - ger with - in his -

cor! Si - no all'el - sa que - sta la - ma, que - sta la -
heart! Strike the trai - tor, strike the trai - tor, strike the trai -
Manrico.

Sì, lo giu - ro, que - sta la - ma scen - de.
Yes, I swear it, yes, this dag - ger I will

ma vi - bra, immer - gi al - l'em - pio in co - re, vi - bra, im - mer - gi al - l'em - pio in
tor, sheathe thy dag - ger in his heart; — yes, sheathe thy dag - ger with - in his

rà del - l'em - pio in co - re, scen - de - rà del - l'em - pio in
sheathe with - in his heart, — yes, I will sheathe it in his

8.

cor! Si - no all'el - sa que - sta la - ma, que - sta la -
heart! Strike the trai - tor, strike the trai - tor, strike the trai -

cor! Sì, lo giu - ro, que - sta la - ma scen - de -
heart! Yes, I swear it, yes, this dag - ger, I will

ma vi - bra, immer - gi al - l'em - pio in co - re, vi - bra, im - mer - gi al - l'em - pio in
tor, sheathe thy dag - ger in his heart, — yes, sheathe thy dag - ger with - in his

rà del - l'em - pio in co - re, scen - de - rà del - l'em - pio in
sheathe it in his heart, — yes, I will sheathe it in his

8.

cor, al - l'em - pio in cor, si!
heart, in his trai - tor heart, yes,

cor, al - l'em - pio in cor, si!
heart, in his trai - tor heart, yes,

vi - bra, im - mer - gial - l'empio in cor, vi - bra, im - mer - gi all'empio in cor!
sheathe thy dag - ger in his heart, sheathe thy dag - ger in his heart!

seen - de - rà del - l'em - pio in cor, seen - de - rà del - l'empio in cor!
I will sheathe it in his heart, I will sheathe it in his heart!

(The prolonged note of a horn is heard.)

Manrico.

(Sounds his horn in answer.)

L'u - sa - to mes - so Ru - iz in - yi - a For - se
The wonted signal, perchance 'tis Ru - iz, Answer. (within)

Corno. Allegro.

Azucena. (sits absorbed, unconscious of what passes.)**Manrico.** (to a Messenger, who has entered.)

"Mi ven - di - ca!",
"A - venge thou me!" Allegro.

I - nol - tra il
Thou mayst ap -

Messenger (giving a letter.)

piè — Guer-re - sce-ven - to, dimmi, se - gui-a? Ri-spon-dai fo-glio che re-co-a
 proach, Say what hath brought thee? ti-dings of warfare? I bear a let-ter, 'twill tell thee

Manrico (reading.)

te. "In no-stra possa è Castellor; ne dêi tu, per cenno del pren-ce, vi-gi-lar-le di-fe-se.
 all. "Our men have taken Castellor. The prince's order is that thou come instantly to defend it;

O-ve ti è da - to, affret - ta - tia ve - nir. Giun-ta la se - ra, trat-ta in in-gan-no di
 Unless thy wounds un-heal'd have laid thee low, I shall expect thee; know that, deceiv'd by ti-

(despairingly.)

tua morte al grido, nel vi - cin chio-stro del-la Croce il ve - lo cin-ge-rà Leo-no-ra,, Oh giu-sto
 dings of thy death, the fair Leo-no-ra will this day be-come the bride e-lect of heav-en." Oh cru-el

Allegro agitato mosso. ($\text{♩} = 100$)**Azucena** (starting up.)**Manrico** (to the Messenger.)

cie - lo! Che fi - a? Ve - lo - ce scen-di la
 for - tune! What saith he? Go, has - ten, bring me a

ff Tutti. *ppp* *pp*

Vln.

bal-za, ed un ca-val-lo a me prov-ve-di.
charger, De-scent the hill and there a - wait me.

Messenger. Azu-
Cor-ro. Man-
Yes! Man-

Il tem-po in-cal-za! Vo-la, m'a-spet-ta del col-le ai
Lose not a moment, fly then, a - wait me, the moments are

Azucena (interposing.)
ri-co:
ri-co!

(The Messenger Azucena. departs in haste.) Manrico.
pie-di. E spe-ri? e vuo-i? (Per-der-la! Oh am-ba-scia! -
pressing. Man-ri-co, what wilt thou? (If I be too tar-dy!)

dim.

Azucena. Manr.
per-oh - der quel - lan-gel!) (E fuor di se!) Addi - o!
cru - el tor-ment!) (He's in de - spair.) I leave thee.

Azucena. Manrico. Azucena.
No, fer-ma, o - di Mi la - scia! Fer-ma! Son
No, tell me where-fore I can - not. List-en 'tis

ff

(with authority.)

agitato assai

io che par - lo a te! Pe - ri - gliar-ti an-cor lan - guen -
I, thy moth - er, speaks. Wilt thou leave me here in sad -

Cl. & Fag.

Strings *p*

te per cam-min sel - vag - gio ed er - -mo! Le fe - ri - te
ness, For a path of toil, and in an - -ger? Thou art fee - ble

vuoi, de - men - te! ri - a - prir del pet - to in - fer -
yet, 'tis mad - -ness! Thou thy life wilt sure - ly en - dan -

con passione

mo! No, sof - frir - lo non pos - si - o, il tuo san - gue è
ger! No, thou must not leave me weep - ing, Thou my life hast

san - gue mi - o! O - gni stil - la che ne ver - si tu la
in thy keep - ing, If a dan - ger now come nigh thee, It will

spre - mi dal mio cor! tu la spre - mi dal mio cor!
break thy moth - er's heart, it will break thy moth - er's heart,

p

tu la spre - mi dal mio cor, ah! ah! tu la
it will break thy moth - er's heart. Ah! ah! canst thou

cresc.

p

spre - mi, leave me? spre - thou't mi dal cor! Un mo -
break my heart! Let me

ff

Manrico.

Fl. Ob. & Cl.

p

men - to può in - vo - lar - mi il mio ben, la mia spe - ran -
go, no more de - tain me, May I per - ish if I lose

ff

za! No, che ba - sti ad ar - re - star - mi, ter - rae ciel non
her! Heav'n and earth shall not re - strain me, I must fly to

ff

f

Azucena.

De - men - te!
'Tis mad - ness!

ha pos - san - za! Ah! mi sgombra, o ma - dre, i pas - si, Guai per
dis - a - buse her. 'Tis in vain to re - sist, Oh - moth - er, Thy fore -

p

te, s'io qui re - stas - si! tu ve - dre - stia' pie - di tuo -
bod - ing thou must smoth - er, From the maid whom I have chos -

Azucena.

i spen-to il fi - glio di do - lor! No, sof - frir - lo non pos - si -
en, I would rath - er die than part. No, thou must not leave me weep -

Azucena.

o!
ing. Manrico.

No, sof - frir - lo -
No, thou must not

Guai per te, s'io qui re - stas - si! Tu ve - dre - stia'
Thy fore - bod - ing thou must smoth - er! 'Tis in vain to re -

mf

non pos - si - o, il tuo san - gue è san - gue mi - o! O - gni
leave me weep - ing, Thou my life hast in thy keep - ing, If a

pie - di tuo - i spen - to il fi - glio di do - lo - re! Tu ve -
sist, oh - moth - er, Thy fore - bod - ing thou must smoth - er! From the

tutta forza
stil - la che ne ver - si tu la spre - mi dal mi - o cor!
dan - ger now come nigh thee, It will break thy moth - er's heart!

tutta forza
dre - stia' pie - di tuo - i spen - to il fi - glio di do - lor!
maid whom I have chos - en, I would rath - er die - than part!

tutta forza.

fer - ma, deh! fer - ma! M'o - di, deh! m'o - di!
Stay then, oh stay then! Hear me, oh hear me!

Mi la - scia, mi la - scia! -
No lon - ger de - tain me!

Ah fer - stay - ma! m'o di, son
Ah my son, leave me

Per - der quel l'an - ge - lo! Mi la - scia, mi
Heav - en and earth shall not re - strain me, I

ff

io not, che par-la a te, par-la a te! fer - ma, fer - ma, fer -
 'Tis I, thy moth - er, who speaks, my son, oh stay, my
 la go, scia! ad - di - o! mi la - scia, mi
 moth - er, fare - well, oh moth - er, I

ma, fer - ma, ah fer - ma, fer - ma, fer - ma! deh! fer - ma,
 son, oh stay, oh stay, oh hearthy moth - er, my son, oh
 la - scia, mi la - scia, mi la - scia! deh la - scia, ad -
 must go, oh moth - er, I must go, I go, oh

fer - ma, ah fer - ma, fer - ma, fer - ma! (Exit Manrico, Azucena
 hear me, oh stay! oh hear thy moth - er! trying in vain to de-
 di - o, mi la - scia, ad - dio, ad - di - o!
 moth - er, oh moth - er, mother, fare - well!

Nº 12. "Il balen del suo sorriso., Recit. and Aria.

Cloisters of a Convent near Castellor. Trees at the back. Night.

Piano.

Andante mosso. (♩=80.)

Vlms. pizz.

Bassi pizz.

(The Count, Ferrando and several followers enter furtively, wrapped in their cloaks.)

Count. Recit.

Tut-to è de-serto; nè per l'au-re an-co-ra suo-na l'u-sa-to car-me_ Intempojo
All here is silent, From th'ac-cus-tom'd o-r-isons thy are yet re-pos-ing; We are in

Ferrando.

Count.

giungo! Ar-di-ta o-pra, o si-gno-re, im-pren-di. Ar-di-ta, e qual fu-ren-tea-
safety. A bold ad-venture thou hast un-der-tak-en. 'Tis daring, 'tis such as slight-ed

Strings arco

p

mo-re ed ir-ri-ta-to or-go-glio chie-se-ro a me. Spen-to il ri-
love, and scorn, shown me by that out-cast, from me de-mand. She thought him

val, ca-du-to o-gnio-sta-col sem-bra-va a' miei de-si-ri; no-vel-loe più pos-
dead, and ev-'ry ob-sta-cle had vanish'd, that now im-pedes me, When yet an-oth-er

Allegro.

sen-te el-la ne ap-pre-sta L'al-ta-re! Ah no— non fia d'al-tri Le-o-
pre-text she had dis-covered: the cloister! Ah no, I will nev-er-more re-

no-ra!— Le-o-no-ra è mi-a!
sign thee! Mine art thou, Leo-no-ra!

Largo. (♩=50.) *cantabile*

Il ba-len del suo sor-ri-so d'u-na—
In the light of her sweet glanc-es, Joy ce-

Viola.
p Cl.
Bassi pizz.
Cor. & Fag.

stel-la vin-ce il rag-gio! il ful-gor del suo bel vi-so no-vo in-
les-tial beameth up-on me; When her smile mysoulen-tranc-es Death were

dolciss. *pp*

fonde, — no-vo in-fon-dea me co-rag-gio. Ah! l'a - mor, l'a - mo-re — on-
 pleasant, — with that smile she hath un-done me. Ah, these pangs that now make me

d'ar - do, le fa - vel - lijn mi - o — fa - vor! — sper - dail
 lan - guish, But with life a - lone will de - part, — Shed thy

dolce *opp* *dolce*

so - le d'un suo — sguar-do la tem - pe-sta — del mio
 balm on my — an - guish, Lull the tempest — of my —

con espansione

cor. Ah! l'a - mor, l'a - mor on - d'ar - do, le fa - vel - lijn mio fa-
 heart. Ah, the pangs that make me lan - guish, But with life will they de-
 Fl. & Cl.

f vo - re, sper - da il so - le d'un suo sguar - do la tem - pe - sta del mio
part, Shed thy balm up - on my an - guish, Lull the tem - pest of my

dim dolce

f *pp*

Vln.
Ob.
etc.

cor. Ah! l'a - mor, l'a - mor on - dar - do, le fa - vel - li in mio fa -
heart. Ah, the pangs that make me lan - guish, But with life they will de -

vor, sper - da il so - le d'un suo sguar - do la tem - pe - sta,
part, Shed thy balm up - on my an - guish, Lull the tem - pest,

f

ah!
ah!

la tem - pe - sta del mio
lull the tem - pest of my

(A bell is heard.)

cor! heart!
Qual suo - no! Oh
That ring - ing: She

p *Bell.*

Allegro assai mosso.

ciel! comes! Ferrando. Ah, pria che giun-gaal-l'at
Be-fore the shrine she can

La squil - la vi - ci-nejl ri - to an-nun-zia.
The bell summons all be-fore the al-tar.

Allegro assai mosso. (♩=80.)

Strings.

Ferrando.

Count.

tar, si ra - pi - sca! Oh ba - da! Ta - ci! non o - do? an-
reach, I will seize her. Be care-ful! Si-lence! now leave me, and

(Ferrando and the

da - te di quei fag - gial-l'om-bra ce - la - te - vi.
hide thee. Go, con-ceal yourselves in the grove be-yond.

followers withdraw gradually.)

Ah! fra po - - co mia di - ver-
She ap - proach - - es mine she shall

(He anxiously watches the door from which Leonora is to enter.)

TENOR. *sottovoce*
 rà! Tut - to m'in-ve - ste un fo - co!
 be! Love fierce-ly burns with - in me!

BASS. *sottovoce*
 Ar - We -

Chorus.

Ferrando and followers. sottovoce

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
 We go, we go, in se-cre-cy, thy man - date to

dir! andiam, ce - lia-mo - ci fra l'om - bre, nel mi -
 go, we go, in se - cre - cy, thy man - date to o -

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
 We go, we go, in se-cre-cy, we go, thy man -

ppp *ed assai staccato*
 Strings, Cl. & Fag.

mi-ster! ar-dir! ar-dir! andiam, si - len-zi- o!
 o - bey; we go, A - way, a - way, with si-lent step,

ste - ro, nel mi-ster! ar - dir! andiam. si - len-zi-o! si
 bey, yes, to o - bey, A - way, a - way, with si-lent step, no

mi-ster! ar-dir! ar-dir! andiam, si - len-zi- o!
 - date to o - bey, A - way, a - way, with si-lent step,

Count.

Un poco meno.

si com - pia il suo vo - ler! ar-dir! Per me o - ra fa-
 no sound our pres - ence shall be-tray. The pas - sion that in-

com - pia il suo vo - ler, il suo vo - ler!
 sound, no sound our presence shall be-tray.

si com - pia il suo vo - ler! ar-dir!
 no sound our pres - ence shall be-tray.

Un poco meno.
 Vln., Fl., Ob., Cl. & Fag. and
 Tromba with voice.

Strings & Corni.

ta - le, i tuoi mo-men- - ti af - fret - ta, af fret - ta: la
 spires — me Will brook no more, no more de - lay - ing, No

stent.

stent.

gio - ja che m'a - spet - ta, gio - ja mor - tal non
 more with scorn re - pay - ing, I swear thou shalt be

tutta forza
 è, — gio - ja mor - tal, no, no, no, non e!
 mine, — thou shalt be mine, ay! thou shalt be mine. In-
 Re-

va - - non Dio ri - va - -le s'op-po- -ne al-la- -mor
sist- -lessar- -dor fires me, No ri- -val shall pos-

mi - o, non può nem-men un Di- -o, don - na, ra -
sess thee, Thy fate, with love to bless me, Thou peer-less

pir - tia me, non può ra - pir - ti a me!
maid di - vine, thou peerless maid-en di - vine. Ar -
We

Chorus.

ppp

**Tempo I.
Ferrando.**

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
We go, we go, in se-cre-cy, thy man - dateto

dir! andiam, ce - lia - mo - ci fra l'om - bre, nel mi -
go, we go, in se - cre - cy, thy man - date to o -

Ar-dir! andiam, ce - lia - mo - ci fra l'om - bre, nel
We go, we go, in se - cre - cy, we go, thy man -

Tempo I.

ppp ed assai stacc.

mi - ster, ar - dir! ar - dir! andiam, si - len - zi - o!
o - bey; we go; A - way, a - way, with si - lent step,

ste - ro, nel mi - ster! ar - dir! andiam, si - len - zi - o! si
bey, yes, to o - bey; A - way, a - way, with si - lent step, no

mi - ster! ar - dir! ar - dir! andiam, si - len - zi - o!
date to o - bey; A - way, a - way, with si - lent step,

Count.

si com - pia il suo vo - ler! ar - dir! Per
no sound our pres - - ence shall be - tray. The

com - - pia il suo vo - ler, il suo vo - ler!
sound, no sound our pres - ence shall be - tray.

si com - pia il suo vo - ler! ar - dir!
no sound our pres - - ence shall be - tray.

un poco meno

me o - ra fa - ta - - le, i tuoi mo - men - - ti af -
pas - sion that in - spires me Will brook no more, no

un poco meno

stent.

fret - ta, af-fret - ta: la gio - ja che m'a - spet - ta, gioja mor-
 more de - lay - ing, No more with scorn re - pay - ing, I swear thou

stent.

tal non è, gioja mortal, no, no, no, non è! In-
 shalt be mine, thou shalt be mine, ay! thou shalt be mine! Re-

va - no un Dio ri - va - le s'op - po - neal-l'a - mor
 sist - less ar - dor fires me, No ri - val shall po -

mi - o, non può nem-men un Di - o, don-na, ra -
 sess thee, Thy fate, with love to bless me, Thou peer-less

pir - ti a me, non può ra - pir - ti a
 maid di - vine, thou peer-less maid - en di -

me. vine. Non può nemmen, nemmen un
It is thy fate with love to

Ferrando. *pp*
Ar - dir! ar - dir!
We go! we go!

pp
Ar - dir! ar - dir!
we go! we go!

pp
Ar - dir! ar - dir!
we go! we go!

Tempo I.
pp

Di - o bless me, ra - pir - tia me, ra - pir - tia
No hat - ed ri - val shall pos -

ar - dir! ar - dir!
we go! we go!

ar - dir! ar - dir!
we go! we go!

ar - dir! ar - dir!
we go! we go!

ar - dir! ar - dir!
we go! we go!

me, no, no, non può ra - pir - tia me,
sess thee, no, no, no, thou shalt be mine;

si - len - zio! ar - dir! ar - dir! ce -
we go! Thy man - date to o -

si - len - zio! ar - dir! ar - dir! ce -
we go! Thy man - date to o -

ah, si - len - zio! ar - dir! ar - dir! ce -
yes, we go! Thy man - date to o -

No, no, no, non può nemmen un
 No, no, no, no ri - val shall pos-

lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
 bey, we go! thy man - date to o - bey, we go! thy man - date to o -

lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
 bey, we go! thy man - date to o - bey, we go! thy man - date to o -

ff
 Di - sess o, o I don swear - na, that ra - pir shalt - ti a be -
ff
 ci bey, fra thy l'om man - bre, nel mi -
 ci bey, fra thy l'om man - bre, nel mi -
ff
ff

me, mine, **pp** non può nem-men, nem-men un
 lt is thy fate with love to

ster! ar - dir! ar - dir!
 bey! we go! we go!

ster! ar - dir! ar - dir!
 bey we go! we go!

ster! ar - dir! ar - dir!
 bey! we go! we go!

pp

100

Di - o
bless me.

ra - pir - tia me, ra - pir - tia
No hat - ed ri - val shall pos -

ar - dir!
we go!

ar - dir!
we go!

ar - dir!
we go!

ar - dir!
we go!

me, no, no,
sessthee, no,

non può
no, no,

ra - pir - tia me,
thou shalt be mine,

si - len - zio! ar - dir! ar - dir! ce -
we go! thy man - date to o -

si - len - zio! ar - dir! ar - dir! ce -
we go! thy man - date to o -

ah, si - len - zio! ar - dir! ar - dir! ce -
yes, we go! thy man - date to o -

no, no, no, non può nem-men un
no, no, no, no ri - val shall pos -

lia - mo - ci fra l'om-bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man-date to o - bey, we go! thy man-date to o -

lia - mo - ci fra l'om-bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man-date to o - bey, we go! thy man-date to o -

13130

ff

Di - o, o don - na, ra - pir - ti a
 sess - thee, I swear - that thou shalt - be

ff

ci bey, fra thy l'om bre, nel mi -
 bey, fra thy man - date - to o -

ff

ci bey, fra thy l'om bre, nel mi -
 bey, fra thy man - date - to o -

ff

p (The Count slowly withdraws, and conceals himself with the Chorus among the trees.)

me! no! Ar - dir! ce - lia - mo - ci, ce - lia - mo - ci fra l'om-bre, nel mi -
 mine. Go, yes, go in se - cre - cy, in se - cre - cy my mandate to o -

ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -
 bey! we go! in se - cre - cy, thy man - date

ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -
 bey! we go! in se - cre - cy, thy man - date

pp

ster! si, ar - dir! ce - lia - mo - ci, ce -
 hey! go, yes go in se - cre - cy, in

ci! ar - dir! ce - lia - mo - ci, ce -
 to o - bey, in se - cre - cy, in

ci! ar - dir! ce - lia - mo - ci, ce -
 to o - bey, in se - cre - cy, in

lia-mo-ci fra l'ombre, nel mi-ster, ce-lia-mo-ci fra l'om-bre,
se-cre-cy my mandate to o-bey, in se-cre-cy my man-date

lia - - mo - - ci, ce-lia-mo-ci fra l'om-bre,
se - - cre - - cy, in se-cre-cy thy man-date

lia - - mo - - ci, ce-lia-mo-ci fra l'om-bre,
se - - cre - - cy, in se-cre-cy thy man-date

nel mi-ster, ce-lia-mo-ci, fra l'om-bre, nel mi-ster, ar-dir!
to o-bey, in se-cre-cy my man-date to o-bey; a-way,

nel mi-ster, ce-lia-mo-ci, fra l'om-bre, nel mi-ster, ar-
to o-bey, in se-cre-cy thy man-date to o-bey; a-

nel mi-ster, ce-lia-mo-ci fra l'om-bre, nel mi-ster, ar-
to o-bey, in se-cre-cy thy man-date to o-bey; a-

pp (going off.) *morendo*

andiam, ar-dir! ar-dir!
a-way, a-way, a-way!

dir! an-diam, ar-dir! ar-dir!
way, a-way, a-way, a-way!

dir! an-diam, ar-dir! ar-dir!
way, a-way, a-way, a-way!

morendo *pp*

N° 13. "Ah, se l'error t'ingombra.,,"

Andante.

Finale.

(Voices alone.)

Chorus
of
Nuns(behind
the scenes.)

Andante. (♩ = 76.)

Piano.
(ad libitum.)

Ah! se l'er-ror t'in - gombra, o fi-glia d'Eva, i ra - i,
 Ah, 'mid the shades of er - ror, Daughter of Eve, be - think thee,

presso a mo-rir, ve dra - i che un'ombra, un so-gno fu: an - zi del sogno ur'
 Not to a shadow link thee, Not to the joys that fade; Turn un - to vis - ions

Count (hidden among the trees.) *sottovoce*

No, no, non può nemmen un
 No, no, I swear thou shalt be

Ferrando (hidden among the trees.) *sottovoce*

Cor-raggio, ardir!
 Be-ware, beware,

om - bra la spe - me di quag - giù!
 fair - er, Where hope is ne'er be - trayd.

Followers
of the Count (hidden behind the trees.) *sottovoce*

Cor-raggio, ardir!
 Be-ware, beware,
sottovoce

Str.
(Orchestra.)

Dio mine, ra - pir - ti a me, ra - pir - ti a
Tho' heav'n it - self should give a
si com - pia il suo, il suo vo - ler!
the sound of pray'r is on the air.

si com - pia il suo, il suo vo - ler!
the sound of pray'r is on the air.

si com - pia il suo, il suo vo - ler!
the sound of pray'r is on the air.

me!
sign!

Chorus of Nuns (voices alone, as at first.)

Vie - ni, e t'a - sconda il ve - lo ad o - gni sguardo u ma - no,
Strife shall not here come nigh thee, Come, let the veil en - fold thee,

Vie - ni, e t'a - sconda il ve - lo ad o - gni sguardo u - ma - no,
Strife shall not here come nigh thee, Come, let the veil en - fold thee,

(ad libitum.)

au - ra o pensier mon - da - no qui vi - vo più non è. Al ciel ti vol - gi, e il
Come, let its grace up - hold thee, Here be thy heart in peace. Ne'er shall temp - ta - tion

au - ra o pensier mon - da - no qui vi - vo più non è. Al ciel ti vol - gi, e il
Come, let its grace up - hold thee, Here be thy heart in peace. Ne'er shall temp - ta - tion

pp

No, no, non può nemmen un
 No, no, I swear thou shalt be

Corraggio, ardir!
 Beware, beware,

cie - lo si schiu-de - rà per te.
 try thee, Here will thy sor - rows cease.

cie - lo si schiu-de - rà per te.
 try thee, Here will thy sor - rows cease.

Corraggio, ardir!
 Beware, be-ware,

Corraggio, ardir!
 Beware, be-ware,

(Orchestra.)

Dio ra - pir - ti a me, ra - pir - ti a
 mine, Tho' heav'n it - self should give a

si com-pia il suo, il suo vo - ler!
 the voice of pray'r is on the air!

si com-pia il suo, il suo vo - ler!
 the voice of pray'r is on the air!

si com-pia il suo, il suo vo - ler!
 the voice of pray'r is on the air!

Chorus of Nuns.

me! sign, no, no, non può nem - men un
No, no, I swear thou shalt be

Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,

Al
Ne'er.

Al
Ne'er.

Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,

Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,

Dio ra - pir - ti a me, ra - pir - ti a
mine, Tho' heavn it - self should give a

si com-pia il suo, il suo vo - ler!
the voice of pray'r is on the air,

ciel shall ti vol -
shall temp - ta -

ciel shall ti vol -
shall temp - ta -

si com-pia il suo, il suo vo - ler!
the voice of pray'r is on the air,

si com-pia il suo, il suo vo - ler!
the voice of pray'r is on the air,

me! sign, No, no, non può No, no, I swear nem-men un thou shalt be

cor - rag-gio, ar-dir! Be - ware, be - ware, cor - rag-gio, ar-dir! be - ware, be - ware,

gi, tion e try il thee,

gi, tion e try il thee,

cor - rag-gio, ar-dir! Be - ware, be - ware, cor - rag-gio, ar-dir! be - ware, be - ware,

cor - rag-gio, ar-dir! Be - ware, be - ware, cor - rag-gio, ar-dir! be - ware, be - ware,

Dio mine, ra - pir-ti a me, ra - pir-ti a should give a

si com-pia il suo, the voice of pray'r il suo vo - ler! is on the air,

ciel Here, si ah, schiu - de - rà per thy

ciel Here, si ah, schiu - de - rà per thy

si com-pia il suo, the voice of pray'r il suo vo - ler! is on the air,

si com-pia il suo, the voice of pray'r il suo vo - ler! is on the air,

me, No, no, non può ra - pir - ti a me;
sign, No, no, I swear thou shalt be mine,

cor the - rag gio, ar -
the voice of

te, si schiu de -
earth - ly sor - rows

te, si schiu de -
earth - ly sor - rows

cor the - rag gio, ar -
the voice of

cor the - rag gio, ar -
the voice of

No, no, non può ra - pir-ti a me!
Tho' heav'n it-self should give a sign.

dir! cor-rag-gio, ar-dir!
pray'r is on the air.

ra il ciel per te.
cease, thy sor-rows cease.

ra il ciel per te.
cease, thy sor-rows cease.

dir! cor-rag-gio, ar-dir!
pray'r is on the air.

dir! cor-rag-gio, ar-dir!
pray'r is on the air.

morendo.

Nº 14. "Degg'io volgermi.,

Andante.

Strings

(Enter Leonora with Inez and female attendants.)

Piano.

pp

Cl.

Leonora. Recit.

Per- chè pian - ge - te?
Say, why this weeping?

Inez.

Ah!
Shall

Cl.

O dol - cia -
Oh heart of

dun - que tu per sem - pre ne la - sci!
we not ev - er hence-forth be part - ed?

mi - che, un ri - so, u - na spe - ran - za, un fior la ter - ra non ha per
kind-ness! this parting for me re - gret not, no joy, no fu - ture is left to

ppp

Andante. (♩ = 60.)

cantabile

me! Deg-g'i - o vol - - ger-mia Quel che de-gli af-
me! I turn to Him who a-lone can dry the

pp
ppp

flit - ti è so - lo so - ste - gno, e do - poi pe - ni - ten - ti
mourn - ers tears of sor - row, and when my days of grief are

Cello

gior-ni, può fra glie - let - ti al mio per-du-to be - ne ri-con-giunger-mi un
o-ver, mer - cy e - ter - nal may guide my weary spir - it yet to meet him a -

dì! Ter - ge - te i ra - i, e gui - da - te - mi al - l'a - ra!
gain. Weep not, I pray thee, let us haste to the al - tar. (turning to go.)

Count. (suddenly interrupting her.)

No! giam -
No, re -

Allegro assai.

Leonora.

Giu - sto ciel!
Help, oh Heav'n!

Inez.

Il Con-te!
The Count!

mai!
main!

Per te non hav-vi che l'a-ra d'i-me-
The al - tar des-tin'd for thee is that of

Il Con-te!
The Count!

Il Con-te!
The Count!

Allegro assai. (♩ = 84)

Chorus of Nuns.

In-sa-nole qui ve - ni-sti?
This sa-cri-lege thou dar-est?

Co-tan-to ar - di - a!
Oh vile pro - fane-ness!

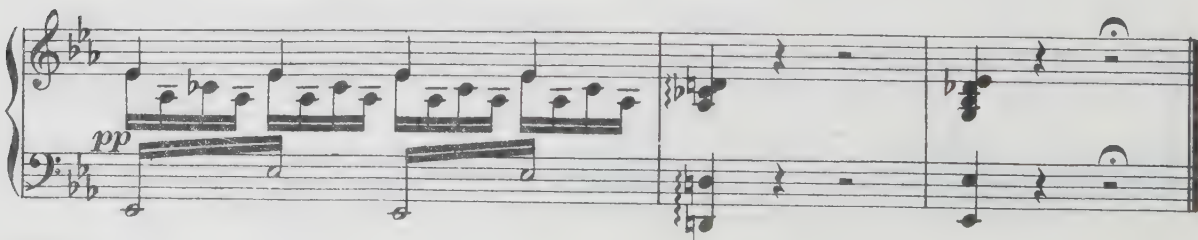
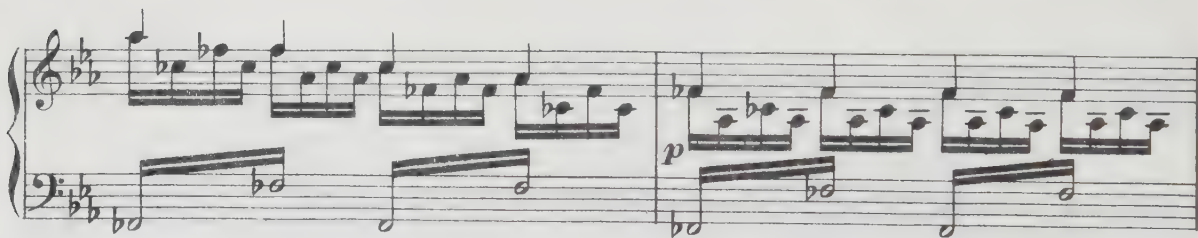
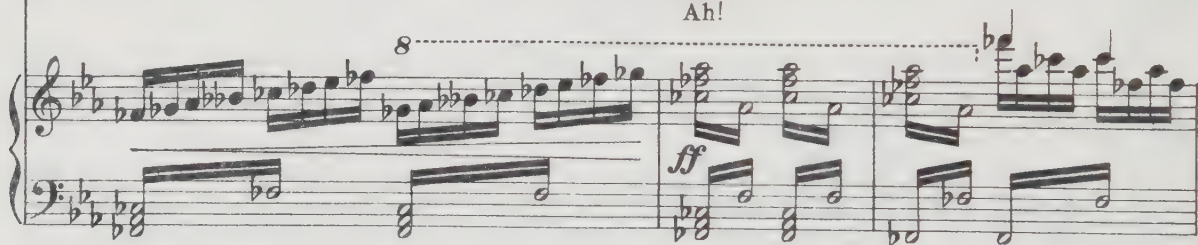
ne - o.
Hy-men;

A far - ti
For mine I

Co-tan - to ar - di - a!
Oh vile pro - fane-ness!

Co-tan - to ar - di - a!
Oh vile pro - fane-ness!

(The Troubadour appears.)

Leonora.Ah!
Ah!**Inez.****Count.***b₂*Ah!
Ah!mi - a,
claim thee,Ah!
Ah!**Ferrando.**Ah!
Ah!Ah!
Ah!Ah!
Ah!**Followers of the Count.**Ah!
Ah!Ah!
Ah!

No 15. "E deggio e posso crederlo?,"

113

Andante mosso. (♩ = 76.)

Leonora. con tutta forza di sentimento

Voice.

Can I be-lieve the vi-sion blest, And art thou here be-

Piano.

Strings *p* colla parte

can-to! side me! È que-sto un so-gno, un'e-sta-si, un so-vru-ma-no in-Or ist-a dream of ec-sta-sy? What an-gel here did

can-to! guide thee? Non reg-gea tan-to giu-bi-lo ra-pi-to il cor, sor-Such rap-ture is too great to bear, 'Tis joy and ter-ror

balzante *stentate* *lunga*

pre-so! Sei tu dal ciel di-sce-so, o in ciel son io con blend-ed! From heav'n art thou de-scend-ed, Or am I there with

f *pausa lunga* *cresc.*

Fl. & Cl. *ppp* *cresc.*

te? sei tu dal ciel di-sce-so, o in ciel son i-o con thee? from heav'n art thou de-scend-ed, Or am I there with

con espansione e slancio *Vln.*

te?
thee?
con forza.

Count.

Dun - que gli - stin - ti la - scia - no di mor - te il re - gno e -
Thus from the shades of death art thou re - turn'd for my un -

Troubadour.

Nè m'eb - be il ciel, nè l'or - ri - do var - co in - fer - nal sen -
Death and his aw - ful shades have not yet with their ter - rors

ter - no!
do - ing!

tie - ro.
seiz'd me.

A dan - no mio ri - - nun - zia le pre - de sue l'in -
Trai - tor, be - ware, I cease not my prize from pur -

In - fa - mi sgher - ri vi - bra - no mor - ta - li col - pe
Thou, thou had'st fall'n, but for mis - guid - ed pit - y that re -

fer - no!
su - ing!

ve - ro! po - ten - za jr - re - si - sti - bi -
leas'd thee! Thy treach'rous dag - ger yet may -

Ma se non mai si fran - se - ro, si
If till this hour thy life is spar'd, My

Leonora.

O in ciel, in ciel son i - o con
O in heav'n, in heav'n am I then with

le han no de' fiu - mi
strike; To do thy worst I

fran - se - ro de' gior - ni tuoi gli
vow is pass'd that sure - ly I'll de -

8

dim.

te?
thee?

l'on - de! ma gli em - pi un Dio con - fon - de! quel Dio soc - cor - se a
dare thee! 'E - ter - nal hate I swear thee, She's mine by heav'n's de -

sta - mi, se vi - vi e vi - ver bra - mi, fug - gi da lei, da
feat thee; If e'er a - gain I meet thee, That day thy death shall

allarg.

me, sì, sì, quel Dio soc - cor - se a me!
 cree, yes, she is mine by heav'n's de - cree!

me, fug - gi da lei, fug - gi da me!
 see, Ah yes, that day thy death shall see!

dim. ed allarg.

leggieriss. e brillantissimo

Leonora.

E que-sto un so - gno, un so - gno, un' e - sta - sì, — un so - gno, un' e - sta -
 Can I, — can I — be - lieve that this is not — a dream of ec - sta -

Inez. (to Leonora)

Il cie - lo in cui, in cui fi -
 The heav'n in whom thy heart con -

Troubadour.

cresc.
 Ma gli em - pi un Di - o, un Dio con -
 E - ter - nal ha - tred here I

Count.

Se vi - vie vi - ver, vi - ver bra - mi, fug - gi, fug - gi da lei, da lei, da
 Thou traitor, if a - gain I meet thee, I have vow'd that thy death that day shall

Ferrando. (to Count)

Tu col de - stin con - tra - sti, suo di - fen - sor, suo di - fen - so - re e - gli
 She hath in heav'n con - fid - ed, and heav'n it - self now hath rescued her from

Chorus of Nuns. (to Leonora)

Il cie - lo in cui, in cui fi -
 The heav'n in whom thy heart con -

(to Count)

Followers of the Count.

Tu col de - stin, col de - stin con -
 She hath in heav'n, yes, in heav'n con -

Tu col de - stin, col de - stin con -
 She hath in heav'n, yes, in heav'n con -

Wood and
 Strings

pp dolce

Bassi pizz

si, è què-sto un so-gno, un so-gno, un e-sta-si, un so-gno, un'e-sta-
 cy, can I, can I be-lieve that this is not a dream of ec-sta-

da-sti, ah! pie-ta-de a-vea di
 fid-ed, sent him here to set thee

fon-de! quel Dio soc-cor-se, soc-cor-se a
 swear thee, She's mine, she's mine by heav'n's de-

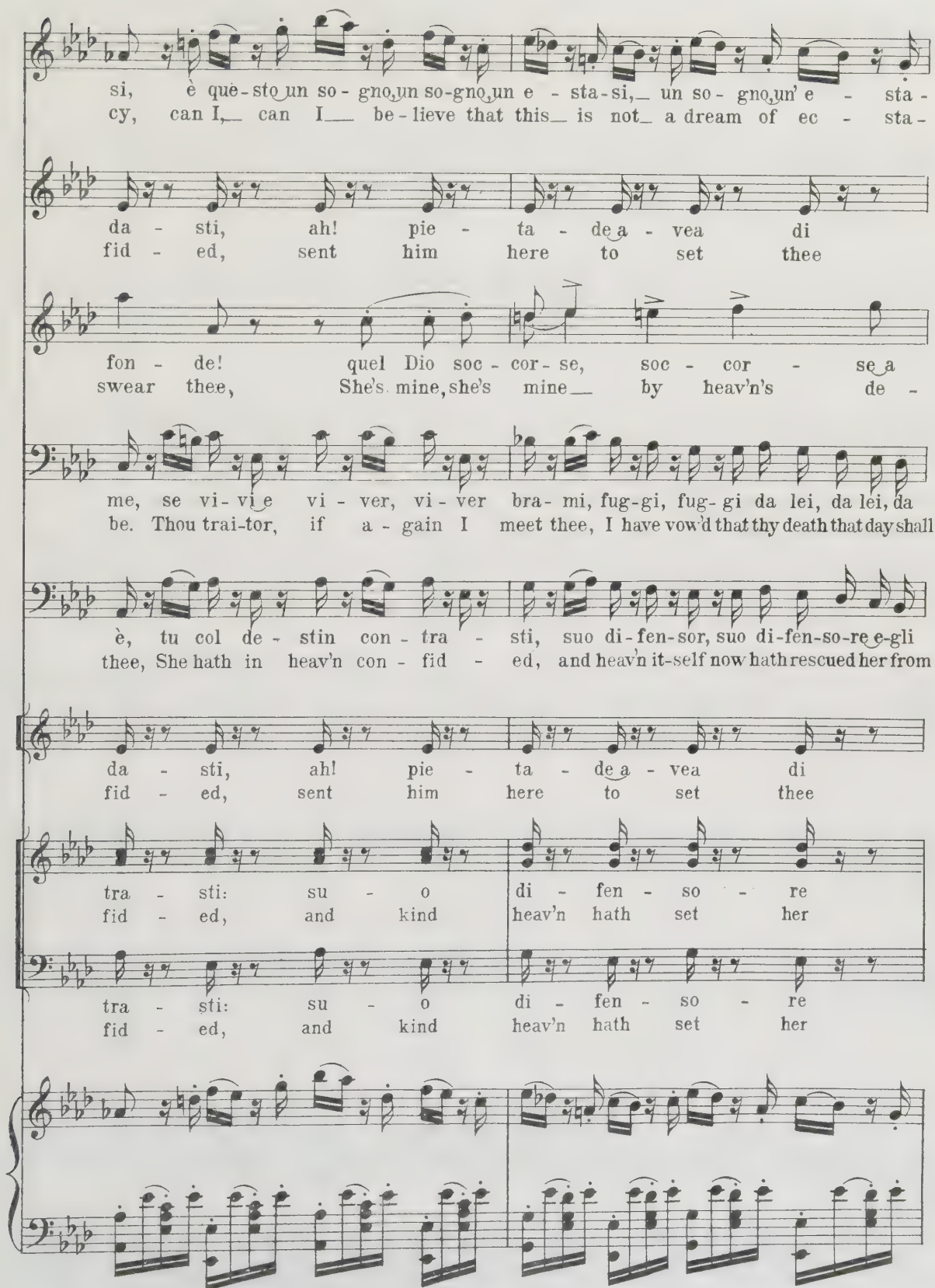
me, se vi-vie vi-ver, vi-ver bra-mi, fug-gi, fug-gi da lei, da lei, da
 be. Thou trai-tor, if a-gain I meet thee, I have vow'd that thy death that day shall

è, tu col de-stin con-tra-sti, suo di-fen-sor, suo di-fen-so-re e-gli
 thee, She hath in heav'n con-fid-ed, and heav'n it-self now hath rescued her from

da-sti, ah! pie-ta-de a-vea di
 fid-ed, sent him here to set thee

tra-sti: su-o di-fen-so-re
 fid-ed, and kind heav'n hath set her

tra-sti: su-o di-fen-so-re
 fid-ed, and kind heav'n hath set her



si! Sei tu dal cie - lo, sei tu dal cie -
cy? art thou from heav - en, art thou from heav -

te, free, pie - tà, pie -
The heav'n in

me, soc-cor-se a me, soc-cor-se a
cree, yes, she is mine, by heav'n's de -

me, se - vi - ver bra - mi, se - vi - ver bra -
be! Be-ware, thou trai - tor, be-ware, thou trai -

è, thee, ah, sì, tu
ah, ah, yes, 'tis

te, free, pie - tà, pie -
The heav'n in

è, free, ah, sì, ah, Ah, yes, she
è, free, ah, sì, ah, Ah, yes, she

dim.

lo, sei tu dal ciel di-sce-so, dal ciel, o in ciel son io, o in ciel son
 en, art thou from heav'n descended, from heav'n, or I, or I in heav'n, or

ta - de a - vea di - te, pie -
 whom thy heart con - fides, sent

me, quel Dio soc - cor - se a
 cree, she's mine by heav - en's de -

mi, se vi - ver bra - mi, fug - gi,
 tor, if e'er I meet thee, on that

col de - stin con - tra - sti; su - o
 heav'n it - self hath res - cued her, hath

ta - de a - vea di - te, pie - ta - de a -
 whom thy heart con - fides, sent him to

col de - stin con - tra - sti: su - o
 hath in heav'n con - fid - ed, and kind

col de - stin con - tra - sti: su - o
 hath in heav'n con - fid - ed, and kind

ppp

io, — o in ciel, o in ciel son io — con te? È que — sto un so — gno, un so — gno, un
I — in heav'n, or I — in heav'n with thee? Can I, — can I — be — lieve that

pp

ta — de a-vea di te, il cie — lo in
him to set thee free, thee heav'n in

pp

me, soc-cor — se a me, ma gli empî un
cree, by heav'n's de — cree. E — ter — nal

pp

fug — gi da lei, da me, se — vi-vie vi — ver, vi — ver
day — thy death shall be, Thou traitor, if a — gain I

pp

di — fen-so — ree-gl'è, tu col de — stin con — tra —
res — cued her from thee, She — hath in heav'n con — fid —

pp

vea di te, il cie — lo in
set thee free, the heav'n in

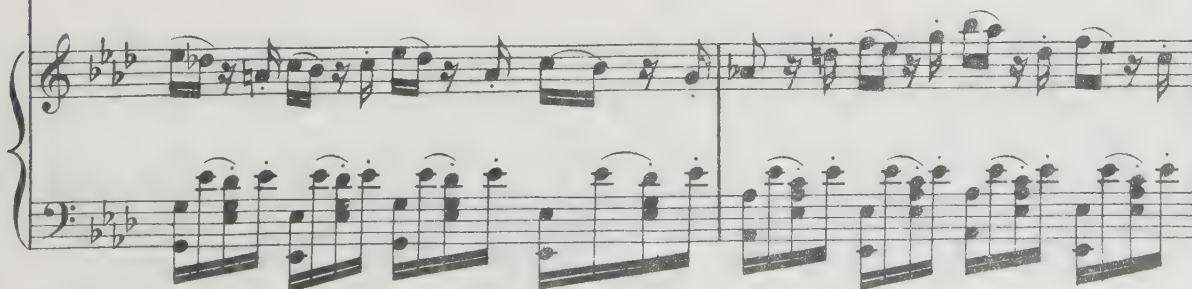
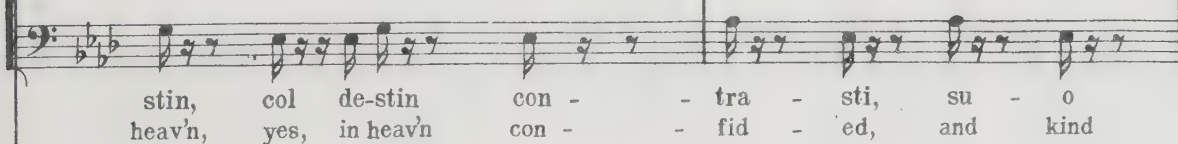
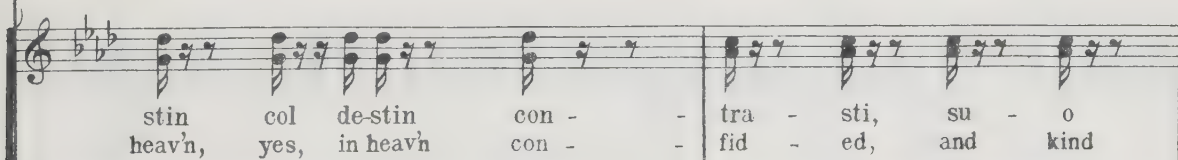
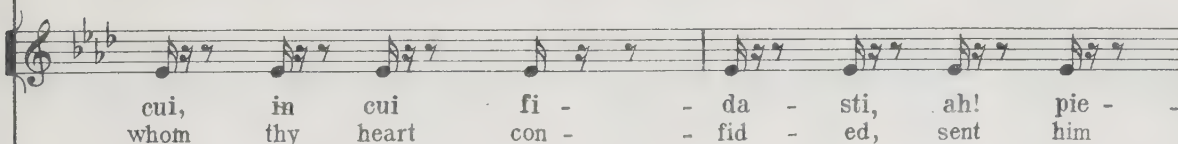
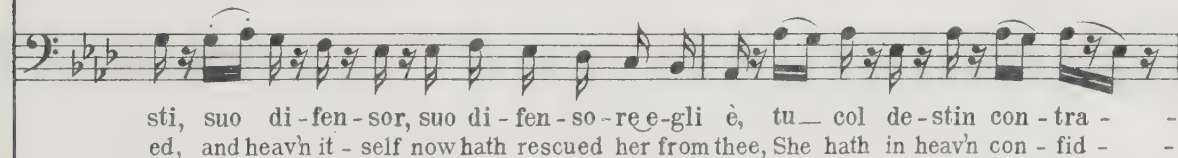
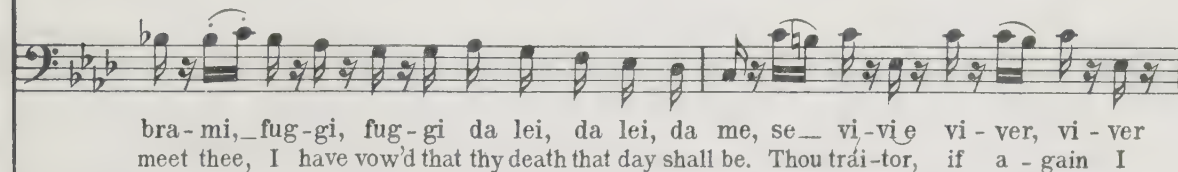
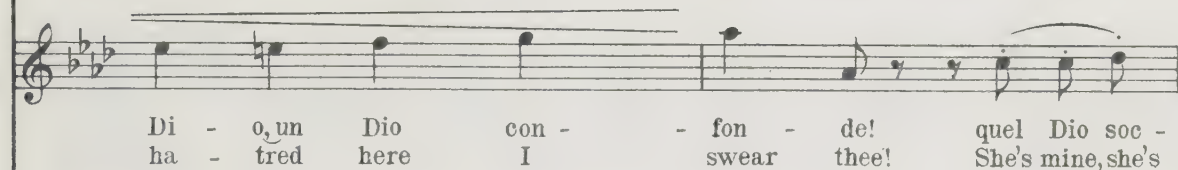
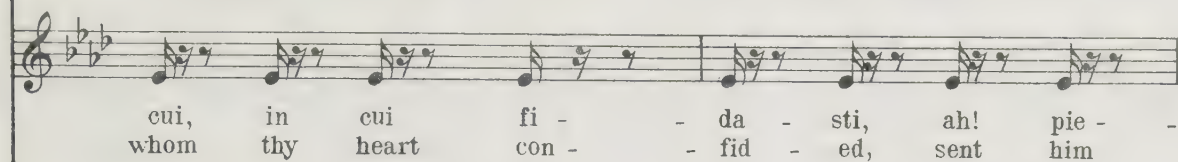
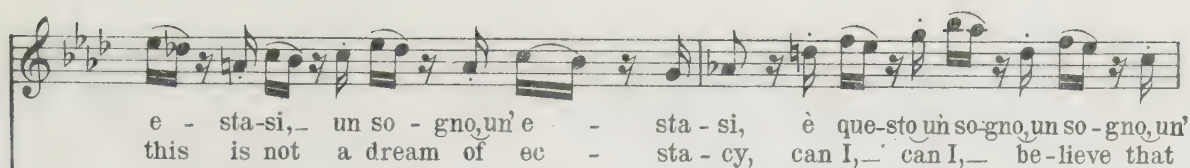
pp

di — fen-so — ree-gl'è, tu col de —
heav'n hath set her free, She hath in

pp

di — fen-so — ree-gl'è, tu col de —
heav'n hath set her free, She hath in

pp



e - sta-si, un so - gno, un'e - sta - si! Sei tu dal cie -
 this is not a dream of ee - sta - cy? Art thou from heav -

ta - de a - vea di te, pie -
 here to set thee free. The

cor - se, soc - cor - - se a me, soc - cor - se a
 mine by heav'n's de - - cree, yes, she is

bra - mi, fug - gi, fug - gi da lei, da lei, da me, se vi - ver bra -
 meet thee, I have vow'd that thy death that day shall be. Beware, thou trai -

sti, suo di - fen - sor, - suo di - fen - so - re - gli è, ah,
 ed, and heav'n it - self now hath res - cued her from thee. Ah,

ta - de a - vea di te, pie -
 here to set thee free. The

di - fen - so - re è, ah,
 heav'n hath set her free. Ah,

di - fen - so - re è, ah,
 heav'n hath set her free. Ah,

lo, sei tu dal cie- - -lo, sei tu dal ciel di-sce-so, dal
en, art thou from heav- - -en, art thou from heav'n descended, from

tà, pie- -ta- -de a- -vea di
heav'n in whom thy heart con -

me, soc-cor - sea me, quel Dio soc- -
mine by heav'n's de - cree, she's mine by

mi, se vi - ver bra- - -mi, se vi - ver
tor, beware, thou trai- - -tor, if e'er I

sì, tu col del- -stin con -
yes, 'tis heav'n it - -self hath

tà, pie- -ta- -de a- -vea di
heav'n in whom thy heart con -

sì, ah, col de- -stin con -
yes, she hath in heav'n con -

sì, ah, col de- -stin con -
yes, she hath in heav'n con -

dim. *ppp*

ciel, o in ciel son io, o in ciel son io, o in ciel, o in ciel son io— con
 heav'n, or I— or I— in heav'n or I— in heav'n, or I— in heav'n with

ppp

te, pie - - - ta - - de a - vea di
 fides, sent him to set thee

pp

cor - - - se a me, soc - cor - - se a
 heav - - - en's de - - - cree, by heav'n's de -

pp

bra - mi, fug - gi, fug - gi da lei, da
 meet thee, on that day— thy death shall

pp

tra - sti, su - o di - - - fen - so - - re e
 res - cued her, hath res - - - cued her from

pp

te, pie - ta - - de a - - vea di
 fides, sent him to set thee

pp

tra - sti, su - o di - - - fen - so - - re e
 fid - ed, and kind heav'n hath set her

pp

tra - sti, su - o di - - - fen - so - - re e
 fid - ed, and kind heav'n hath set her

pp

Allegro vivo.

te?
thee?te.
free.me.
cree.**Ruiz.** (with armed followers.) My dauntless com-pan-ions!

Miei pro-di guer-rie-ri!

me.
be.Ur- -gel vi - va!
Ur- -gel con- quers!gl'è.
thee.te.
free.**Followers of the Troubadour.**gl'è.
free.Ur- -gel vi - va!
Ur- -gel con- quers!gl'è.
free.Ur- -gel vi - va!
Ur- -gel con- quers!

Allegro vivo. (♩=84.)

Tutti.
ff**Leonora.**

Ah!

(to Leonora.)

Ah!

(to the Count.)

Don - na, mi se - gui.
Come, let me lead thee.Tar-
Un-**Ruiz.****Count** (opposing him.)Vie - ni!
Join us!E tu spé - ri?
Dar - ing trai - tor!

Troubadour.

 re - sta!
hand her!

Ruiz.

(Ruiz and the Troubadour's followers surround and disarm the Count.)

Count.

(draws his sword.)

 Va - neg - gia!
He's rav - ing!

 In - vo - lar - mi co - stei!
She shall come but with me!

 No!
Go!

Ferrando.

 Che ten - ti, si -
Thou art o - ver -

Followers of the Troubadour.

 Va - neg - gia!
He's rav - ing!

 Va - neg - gia!
He's rav - ing!

Followers of the Count.

 Che ten - ti, si -
Thou art o - ver -

 Che ten - ti, si -
Thou art o - ver -

Count. (with furious gestures and accents.)

 Di ra -
Hal 'tis

 gnor?
pow'rd!

 gnor?
pow'rd!

 gnor?
pow'rd!

ff

Leonora.

M'at-ter-ri-see, m'at-ter-
Dream of heaven, dream of

Inez.

Ah! sì,
Ah! yes,

Troubadour.

Fia sup-pli-zio, fia sup-
Let me lead thee, let me

Ruiz. (to Manrico).

Vie - ni, vie -
Come then, come

gio-ne-gni lu-me per-dei! Ho le fu-rie nel cor,
mad-ness that burns in my heart, but I will be re-veng'd,

Ferrando. (to the Count).

Ce - di, ce -
Leave them, leave

Chorus of Nuns.

Ah! sì,
Ah! yes,

Followers of the Troubadour.

Vie - ni, vie -
Come then, come

Vie - ni, vie -
Come then, come

Followers of the Count.

Ce - di, ce -
Leave them, leave

Ce - di, ce -
Leave them, leave

ri-sce! heaven, ah! Ah! m'at - ter - risce! dream of heaven!

il ciel pie - ta - dea - vea di te.
he's sent by heav'n to set thee free.

pli-zio, lead thee, fi - a Mine, thou sup-pli-zio la vi - ta per te.
art mine, mine, by heav'n's de-cree.

ni, then, vie - ni, come, lead us on, thou our captain shall be.

ho le fu-rie nel cor, yes, I will be re - veng'd, ho le fu-rie nel cor!
yes, I will be re-veng'd!

di, them, ce - di, By heav'n or ce - der vil - ta - de non e.
it-self she is rescued from thee.

il ciel pie - ta - dea - vea di te.
he's sent by heav'n to set thee free.

ni, then, vie - ni, come, lead us on, thou our captain shall be.

ni, then, vie - ni, come, lead us on, thou our captain shall be.

di, them, ce - di, By heav'n or ce - der vil - ta - de non è.
it-self she is rescued from thee.

di, them, ce - di, By heav'n or ce - der vil - ta - de non è.
it-self she is rescued from thee.

marcatissimo!

coll'8 va bassa

Sei tu dal ciel di - sce - so, o in ciel son io con te! sei tu dal ciel di
Art thou from heav'n de - scend - ed, or am I therewith thee? art thou from heav'n de -

pp

Allegro.

sce - - so, o in ciel son io con te, con te, in ciel con
scend - ed, or am I therewith thee? am I in heav'n with

Pie - ta - de a - vea di
Ah, yes, to set thee

Vie - ni, ah vie - ni,
Yes, mine by heav'n's de -

Vie - ni, ah vie - ni,
Our cap - tain thou shalt

ff

Ho le fu - rie nel
Yes, I will be re -

ff

Ce - di, ah, ce - di,
By heav'n res - cued from

Pie - ta - de a - vea di
Ah, yes, to set thee

Vie - ni, ah vie - ni,
Our cap - tain thou shalt

ff

Vie - ni, ah vie - ni,
Our cap - tain thou shalt

ff

Ce - di, ah ce - di,
By heav'n res - cued from

ff

Ce - di, ah ce - di,
By heav'n res - cued from

ff

ff **Allegro.**

te?
thee?

te!
free!

vie - - - ni!
cree!

vie - - - ni!
be!

cor!
venged!

ce - - - di!
thee!

te!
free!

vie - - - ni!
be!

vie - - - ni!
be!

ce - - - di!
thee!

ce - - - di!
thee!

ce - - - di! Manrico bears off Leonora, the Count is forced back; the
thee! nuns retreat into the convent. The curtain falls swiftly.

Act III. (The Gipsy's Son.)
Nº 16. "Or co' dadi, ma fra poco.,,
Chorus of Soldiers.

131

Scene.— The Camp. At the right the Count's tent, with a banner floating at the top, in token of command. In the distance the towers of Castellor.

Allegro. (♩ = 92.)

Piano.

Tutti

ff

p

cresc.

A Party of Soldiers.

Chorus. (Primi.)

Or co' da - di, ma fra po - co gio - che - rem ben al - tro
Now the dice in - vite our lei - sure, While in peace we are so -

mf *ff*

Another Party of Soldiers, brightening their armor.

gio - co! Quest' ac - ciar, dal san - gue or ter - so, fia di
journ - ing. Brief the sol - dier's hour of plea - sure, Blood will

mf *ff*

(A strong band of cross-bowmen crosses the back of the stage.)

san - gue in bre - ve a - sper - so!
dim this sword ere morn - ing.

san - gue in bre - ve a - sper - so!
dim this sword ere morn - ing.

8 *p* Corni and Trombe

Fag. & Tromboni *pp*

(Primi.) Il soc - cor - so di - man - da - to!
Those are troops to re - in - force us!

Il soc - cor - so di - man - da - to!
Those are troops to re - in - force us!

Second.

Han l'a - spet - - to del va -
Then our res - - pite must be

Han l'a - spet - - to del va -
Then our res - - pite must be

All the Soldiers.

ff

lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
o'er. With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
o'er. With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

ff

lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
lor; With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
lor; With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

lor, no, no, non fia più, no, no, non fia
lor, Up, up, and a - way, up, up, and a -

lor, no, no, non fia più, no, no, non fia
lor, Up, up, and a - way, up, up, and a -

Si, pro - di - a - mi - ci; al di no - vel - lo, è men - te del ca - pi -
 Yes, brave com - pa - nions, the Count commands us, with - out a - ny more de -

più.
way!

più.
way!

tan la rôccain-ves-tir d'ogni par-te. Co-là pin-gue bot-ti-no cer-tez-za è rin-ve-
 lay, to storm Castel-lor, and to take it. Our soldiers will find boo-ty ex-ceed-ing all their
 Ob. Cor. & Fag.

nir, più che spe-ran-za. Si vin-ca; e no-stro.
 hopes: Then go, and con-quer, be for-tune your guer-don.

Brass.

All the Soldiers. **Moderato.**

Tu c'in-vi - tia dan - za!
 Lead us on to con-quer!

Tu c'in-vi - tia dan - za!
 Lead us on to con-quer!

Moderato. (♩ = 96.)

ff

Allegro moderato maestoso.

grandioso

Squil - li, e - cheg - gi la trom - ba guerrie - ra, chiamial - l'ar - mial - la pu - gna, al - l'as -
 Cla - rions blow - ing and bu - gles re - sounding, Call us forth - to the fight - and to
 Ferrando coi bassi.

Squil - li, e - cheg - gi la trom - ba guerrie - ra, chiamial - l'ar - mial - la pu - gna, al - l'as -
 Cla - rions blow - ing and bu - gles re - sounding, Call us forth - to the fight - and to

Allegro moderato maestoso. (♩ = 96)

Brass & Strings pizz.

sal - - to, fi - a do - ma - ni la no - stra ban - die - ra di quei
 glo - - ry, Yon - der are lau - rels and trea - sure a - bounding, Let us

sal - - to, fi - a do - ma - ni la no - stra ban - die - ra di quei
 glo - - ry, Yon - der are lau - rels and trea - sure a - bounding, Let us

mer - li pian - ta - ta sul - l'al - - to. No, - giam - mai non sor -
 win, and be fa - mous in sto - - ry. On - those ram - parts our

mer - li pian - ta - ta sul - l'al - - to. No, - giam - mai non sor -
 win, and be fa - mous in sto - - ry. On - those ram - parts our

ff *mf*

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!
 flag - shall be wav - ing, Ere the dark - ness hath melt - ed to morn,

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!
 flag - shall be wav - ing, Ere the dark - ness hath melt - ed to morn,

I - vi - lu - til ci a - spet - tae la glo - ria, i - vi o - pi - mi la pre - da e l'o -
Grant, oh - For - tune, the boon - we are crav - ing, And with lau - rels our hel - mets a -

I - vi - lu - til ci a - spet - tae la glo - ria, i - vi o - pi - mi la pre - da e l'o -
Grant, oh - For - tune, the boon - we are crav - ing, And with lau - rels our hel - mets a -

no - re, thou, i - Grant - us, oh - For - tune, oh For - tune, grant the -
no - re, thou, i - Grant - us, oh - For - tune, oh For - tune, grant the

Tutti.
nor! boon! Squil - lie - cheg - gi la trom - ba guerrie - ra, chia - mial -
Cla - rions blow - ing and bu - gles re - sounding, Call us

nor! boon! Squil - lie - cheg - gi la trom - ba guerrie - ra, chia - mial -
Cla - rions blow - ing and bu - gles re - sounding, Call us

l'ar - mi, al - la pu - gna, al - l'as - sal - to, fi - a do - ma - ni la
forth - to the fight - and to glo - ry, Yon - der are lau - rels and

l'ar - mi, al - la pu - gna, al - l'as - sal - to, fi - a do - ma - ni la
forth - to the fight - and to glo - ry, Yon - der are lau - rels and

no - stra ban - die - ra di quei mer - li pian - ta - ta sul l'al - - to.
treasure a-bounding, Let us win, and be fa - mous in sto - - ry.

no - stra ban - die - ra di quei mer - li pian - ta - ta sul l'al - - to.
treasure a-bounding, Let us win, and be fa - mous in sto - - ry. Vlns & Wood

No, giammai non sor - ri - se vit - to - ria di più lie - te spe - ran - ze fi -
On those ram - parts our flag shall be wav - ing, Ere the dark - ness hath melt - ed to

nor! I - vi - l'u - - til ci a spet - ta - la glo - ria, i - vi o -
morn. Grant, oh - For - tune, the boon we are craving, And with

pi - mi la pre - da e l'o - nor! I - vi - l'u -
lau - rels our hel - mets a - dorn. For - tune, grant

pi - mi la pre - da e l'o - nor! I - vi - l'u -
lau - rels our hel - mets a - dorn. For - tune, grant

til ci a - spet - ta e la glo - ria, i - vi o - pi - mi la pre - dae l'o -
 us the boon that we are crav - ing, And with lau - rels our hel - mets a -
 til ci a - spet - ta e la glo - ria, i - vi o - pi - mi la pre - dae l'o -
 us the boon that we are crav - ing, And with lau - rels our hel - mets a -

nor, i - vi o - pi - mi la pre - da, la pre - dae l'o - nor,
 dorn, and with lau - rels, with lau - rels our hel - mets a - dorn.

nor, l'o - nor,
 dorn, a - dorn.

i - vi lu - til ci a - spet - ta e la glo - ria, i - vi o - pi -
 For - tune, grant us the boon that we are crav - ing, And with lau -

i - vi lu - til ci a - spet - ta e la glo - ria, i - vi o - pi -
 For - tune, grant us the boon that we are crav - ing, And with lau -

mi la pre - dae l'o - nor, i - vi o - pi - mi la pre - da, la pre - dae l'o -
 rels our hel - mets a - dorn, and with lau - rels, with lau - rels our hel - mets a -

mi la pre - dae l'o - nor, l'o -
 rels our hel - mets a - dorn, a -

nor, i - vi - o - pi - mi la pre - da, la pre - da e l'o -
 dorn, and with lau - rels, with lau - rels our hel - mets a -

nor, i - vi - o - pi - mi la pre - da, la pre - da e l'o -
 dorn, and with lau - rels, with lau - rels our hel - mets a -

nor, ah sì, la pre - da e l'o - nor, ah sì, la pre - da e l'o -
 dorn, Oh For - tune, For - tune, grant the boon, Oh For - tune, For - tune, grant the

nor, ah sì, la pre - da e l'o - nor, ah sì, la pre - da e l'o -
 dorn, Oh For - tune, For - tune, grant the boon, Oh For - tune, For - tune, grant the

(going off)

nor!
 boon.

No, giam - mai non sor -
 On those ram - parts our

nor!
 boon.
 Vlms, Fl. & Cl.

No, giam - mai non sor -
 On those ram - parts our

ppp staccate

Cor. & Bassi

ppp

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!
 flags shall be waving, Ere the dark - ness hath melt - ed to morn.

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!
 flags shall be waving, Ere the dark - ness hath melt - ed to morn.

I - vi - l'u - til ei a spet - ta e la glo - ria, i - vi o -
Grant, oh - For - tune, the boon - we are crav - ing, And with

I - vi - l'u - til ei a spet - ta e la glo - ria, i - vi o -
Grant, oh - For - tune, the boon - we are crav - ing, And with

Bassi pizz.

pi - mi la pre - da e l'o - nor, la
lau - rels our hel - mets a - dorn. Oh

pi - mi la pre - da e l'o - nor, la
lau - rels our hel - mets a - dorn. Oh

ppp Tromba

Vlns

pre - da e l'o - nor, la pre - da e l'o -
grant us the boon, oh grant us the

pre - da e l'o - nor, la pre - da e l'o -
grant us the boon, oh grant us the

dim. *e* *rall.*

Str.

(they disperse)

nor!
boon!

nor!
boon!

Nº 17. "Giorni poveri vivea.,
Recitative and Trio.

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The Count issues from his tent, with an ireful glance at Castellor.

Count.

In braccio al mio ri-val! Que-sto pen-sie-ro co-me per-se-cu-tor
With-in my ri-val's arms! Oh thought of torment! 'Tis a de-mon e'er pur-

Piano.

Strings

de-mo-ne, o-vun-que m'in-se-gue. In braccio al mio ri-val! Ma
su-ing me, 'tis rage and dis-traction. With-in my ri-val's arms! But

cor-ro, sur-tappe-na l'au-ro-ra, io cor-ro a se-pa-rar-vi.
vengeance I will yet take up-on him, my love. I'll ne'er re-lin-quish.

dolce

(Enter Ferrando) (a confused noise is heard.)

Oh, Le-o-no-ra! Che
Oh, Le-o-no-ra! What

Allegro agitato. (♩ = 93.)

Strings

Ferrando.

fu? D'ap-presso al cam-po s'ag-gi-ra-va u-na zin-ga-ra: Sor-
sounds? A-bout the camp the sol-diers spied a wand'ring Gip-sy, Her

pre - sa da' nostre splo - ra - to - ri, si vol - se in fu - ga; es - si a ra - gion te -
looks and her manner seem'd sus - picious; she tried to e - lude them; they took her for a -

men - do u - na spi - a - nel - la tri - sta, l'in - se - guir. Fu rag - gian - ta? È
spy sent by the en - e - my to watch us, and she's here. As a pris'ner? A

Count. Fer -

- rando. Count. Ferranlo.

pre - sa. Vi - sta l'hai tu? No. Del - la scorta il con - dot - tier m'ap - pre - se le -
pris'ner. By thy com - mand? No; 'tis the cap - tain of the guard who sends her for

(the noise draws near) Count.

ven - to. Ec - co - la.
judgment. There she comes!

Chorus. In - nan - zi o
Come on, thou

Allegro.

In - nan - zi o
Come on, thou

Azucena. (her hands bound, is dragged on by Guards.)

A - i - ta! Mi la -
 Have mer - cy! oh, re -
 stre - ga, in - nan - zi!
 sor - c'ress, come for - ward!
 In - nan - zi!
 Come for - ward!
 stre - ga, in - nan - zi!
 sor - c'ress, come for - ward!
 In - nan - zi!
 Come for - ward!
cresc.

scia - te! Ah, fu - ri - bon - di! Che mal fe -
 lease me! Ah, cru - el mon - sters! What have I
 in - nan - zi!
 come for - ward!
 in - nan - zi!
 come for - ward!
f

Count. (Azucena is led before the Count.)
 ci - o? S'appres - si - A me ri - spon - di, e tre-madal men - tir!
 done ye? Release her. Reply. I charge thee, on pe-ri! of thy life!
 Count. Adagio. (♩ = 58.)
 Azucena.

Azucena. Count. Azucena. Count. Adagio. (♩ = 58.) Azucena.
 Chie - di. O - ve vai? Nol so. Che? D'u-na zinga-ra è co -
 Ask me. Where's thy home? Not here. Where? 'Tis the custom of the
pp

stu - me mo-ver sen - za di - se - gna il pas-so va - ga -
Gip - sy to be roam-ing for ev - er, in ev-'ry clime a

bon - do, ed e suo tet-toil sua pa - tria il
stran - ger, the can-o - py of heav'n his tent and his

Count. Azucena.

mon - do. E vie - ni? Da Bi - sea - glia, o - ve fi -
home - stead. Whence art thou? I'm from Bis - cay. There, till of

Count.

ne - ra le ste - ri - li mon - ta - gne eb - bia ri - cet - to. (Da Bi -
late, 'mid its bare and lone-ly mountains, we have a - bid - ed. (She's from

Allegro. Ferrando.

scaglia! (Che in te - sil - oh! - qual so - spet to!)
Biscay!) (Oh, wonder! fear - ful sus - pic-ion!)

Andante mosso. (♩ = 120.)

Azucena. *con espressione.* >

Gior-ni po-ve-ri vi-ve-a, pur con-ten-ta
There my days ob-scurely glided, Naught to cheer me,

p

del mio sta-to, so-la spe-meun fi-glio a-ve--a. Mi la-
naught to grieve me, Heav'n to me a son con-fid-ed, Him I

Cl. & Fag.

scio! m'ob-bli-a l'in-gra-to! Io, de-ser-ta, va-doer-ran-
lov'd! oh, why did he leave me! My de-spair, lone and for-sak-

Fl.
marc.

do, di quel fi-glio ri-cer-can-do, di quel fi-glio che al mio
en, Sought the road my son had tak-en. Him I seek wher-e'er I

co--re pe-neor-ri-bi-li co-stò! Qual per
wan-der, But for him this life I prize. Oh, in

es - so pro - vo a - mo - re, qual per es - so pro - vo a - mo - re,
 peace let me go yon - der, Oh a moth - er's plead - ing Oh, a

Fl.
 Cl.
pp

Ferrando. Count.
 ma - dre in ter - ra non pro - vò! (Il suo vol - to!) Dì, tra -
 moth - er's plead - ing do not de - spise. (Those the features!) Say, how

Vln.
 Corni.

Azucena.
 e - sti lung a e - ta - de fra quei mon - ti? Lun - ga, sì.
 long among the mountains hast thou wan - der'd? All my days.

Fl.

Count.
 Rammen - te - re - sti un fan - ciul, pro - le di
 Dost thou re - member, there - a - bouts, that a young

con - ti, in - vo - la - to al suo ca - stel - lo, son tre lu - stri, e
 in - fant, fifteen years a - go, was sto - len from a no - ble, and

Azucena.

E tu — par — la — sei?
Art thou — canst'thou be?

trat — to qui-vi?
car — ried thither?

Fra — tel — lo del ra —
That in — fant was my

(Ah!)
(Ah!)

Ferrando (noting Azucena's fright.)

Count.

pi — to.
broth — er.(Sì!)
(Yes.)Neu — di — vi
Vin. & Cello. Say, know'st thou*allarg.**a tempo*I — o! no! Con — ce — di che del fi — glio l'ormejo
Know it? I? The tale concerns not me. Good sir, dis —

Ferrando.

mai no — vel-lo?
not the sto-ry?Resta, i —
Stay, and

Allegro.

sco — pra.
miss me. (Ohi — me!)
(A — las!)ni — qua!
an — swer.Tu ve — di chi l'in — fa — me, or —
Be — hold the wic — man vile whoFl.
Cl.

Allegro. (♩ = 88.)

Count.

Ferrando.

ri - bil o - - pra com - met - te - a! Fi - ni - sei - È
that foul crime - hath per - pe - trat - ed! This wom-an? This

Vln.

Azucena (aside to Ferrando.) Ferrando (aloud.)

des - sa! Ta - ci! È des - - sa che il bam - bi - -
sor - cress! Si - lence! This witch it was who burnt

cresc.

Count.

Azucena.

no ar - se! Ah! per-fi-da! Ei men-
thy broth-er! Ah! mur-de-ress! He says

El - la stes - sa!
She's a mur-dress!

El - la stes - sa!
She's a mur-dress!

Tutti.

ff

Strings.

Count.

Azucena.

Count.

ti - see! Al tuo de - sti - no or non fug-gi! Deh! Quei
falsely! Thy crime this in - stant shall be punish'd! Oh! Bind

(The guards obey.)

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Azucena.

no - di più strin - ge - tel! Oh Di - o, oh Di - o!
fast - er yet her fet - ters! Oh heav - en, have mer - cy!

Wood & Strings.

con disperazione

E tu non vie - ni, o Man - ri - co, o fi - glio
Where art thou, oh my son Man - ri - co? Oh re -

Ur - la pur!
Howl, thou witch!

Ur - la pur!
Howl, thou witch!

Strings only.
p colla parte

mi - o? non soc - cor - rial - l'in - fe - li - ce ma - dre tu - a?
lease me from these ty - rants! Aid thy most un - hap - py moth - er! Count.

Di Man - She the

Corn.
pp sciolte

ri - co ge - ni - tri - ce!
moth - er of Man - ri - co?

Ferrando, Oh sor - tel in mio po -
And fast with - in my

Tre - ma!
Trem - ble!

f

Azucena.

ter! pow'r? Oh sor - - - te! Oh For - - - tune!

tre - ma, trem - ble, tre - - - ma! trem - - - ble!

Tutti. *ff*

Allegro. (♩ = 88.)

ral - len - ta - te, bar - ba - ri, le a - cer - be mie ri - tor - te - Que - ty - rants, loose these cru - el bonds, Ye drive me to dis - trac - tion, Let

Wood. *Corni & Strings.*

sto cru - del mar - ti - rio è pro - lun - ga - ta mor - te! D'i - death at once re - lease - me, But spare me this pro - trac - tion. Thou

ni - quo ge - ni - to - re em - pio fi - gliuol - peg - gio - re, im - pious son of cru - el sire, I here de - fy - thee,

Fag.

declamato ppp

tre-ma! v'è Dio pei mi - se-ri, v'è Dio pei mi - se-ri, tre-ma!
Tremble, there is a pit - ying God, His wrath on thee shall fall, tremble!

Cl. Ob. & Fag.

ppp

tre - - ma! v'è Di - o, e Dio — ti pu - ni - rà!
there — is a pit - ying God, His wrath — on thee shall fall!

Count.

Tua prole, o tur-pe
This Gip-sy is the

Vln.

p

Count.

zin - ga - ra, co - lui, quel tra - di - to - re? Po-trò, — po -
moth - er of that in - fa - mous se - du - cer? Oh joy, — thro'

Ferrando.

In - fa - me pi - ra sor - ge - re, ah sì, ve -
Thou im - pious witch, at last thou'rt known! Soon will the

In - fa - me pi - ra sor - ge - re, ah sì, ve -
Thou im - pious witch, at last thou'rt known! Soon will the

Chorus.

pp

trò, po - trò col tuo sup - pli - zio
her, thro' her I shall have - ven - geance,

drai, ve - drai tra po co, ve - drai, ve - drai tra
fun - 'ral - pile be light - ed, Soon will the pile be

drai, ve - drai tra po co, ve - drai, ve - drai tra
fun - 'ral - pile be light - ed, Soon will the pile be

fe - rir-lo in mez-zo al cor! Gio - ja m'in-non-da il pet - to, cui no,
None shall her chains un - loose, the murderess of my broth - er now at

po light - ed, nè so - lo
And great - er

po light - ed, nè so - lo
And great - er

non e - spri - me il det - to! ah me - co il fra - ter - no, fra - ter - no
last is known, none oth - er but thou art guil - ty! be - ware, thou

tuo sup - pli - zio, nè so - lo tuo sup - pli - zio
tor - ments yet a - wait Thy soul with crime be - night - -

tuo sup - pli - zio, nè so - lo tuo sup - pli - zio
tor - ments yet a - wait Thy soul with crime be - night - -

Azucena.

Deh!
Oh,

ce - ne - re pie - na ven - det - ta a -
sor - ce - ress, On thee my ven - geance shall

zio sa - rà ter - re - no fo
ed, thy soul with crime be - night

zio sa - rà ter - re - no fo
ed, thy soul with crime be - night

zio sa - rà ter - re - no fo
ed, thy soul with crime be - night

ral - - len - ta - - te, o bar - ba - ri, lea -
ty - - rants, loose these cru - el bonds, Ye

vrà! Tua pro - le, o tur - pe zin - ga - ra,
fall! This Gip - sy is the moth - er of

co!
ed! Le vam - pe del - l'in -
To ev - er - last - ing

co!
ed!

co!
ed!

Fl. Ob. Cl.

Vins. & Cello pizz.

cer - - be mie ri - tor - - te! Que - sto cru-del sup-
drive - - me to dis - trac - tion, Let death at once re-

co - lui, quel se - dut -
that in - famous se -

fer - no.
burn-ing,

Le vampe del-l'in - fer - no, le vampe del-l'in - fer - no
To ev - er - last - ing burn-ing, to ev - er - last - ing burn-ing,

Le vampe del-l'in - fer - no, le vampe del-l'in - fer - no
To ev - er - last - ing burn-ing, to ev - er - last - ing burn-ing,

pli - - zio e pro - lun - ga - ta
lease me, But spare me this pro-

to - re?
du - cer.

a te fian ro - goe - ter - no!
From whence there's no re - turn - ing!

a te fian ro - goe -
From whence there's no re -

a te fian ro - goe -
From whence there's no re -

mor - te! trac - tion! Di - ni - quo ge - ni -
Thou im - pious son of

Me - co il fra - ter - no ce - ne - re,
The mur - dress of my broth - er!

I - vi pe - na - reed
The de - mons of in -

ter - no!
turn - ing!

ter - no!
turn - ing!

to - re em - pio fi - gliuol peg -
cru - el sire, I here de -

ar - de - re,
fer - nal wrath

I - vi pe - na - reed ar - de - re, i - vi pe - na - reed
The de - mons of in - fer - nal wrath, the de - mons of in -

I - vi pe - na - reed ar - de - re, i - vi pe - na - reed
The de - mons of in - fer - nal wrath, the de - mons of in -

gio - re, tre - ma! vè Dio pei
fy thee, Trem - ble, there is a

pie - na ven - det - ta a - vrà, ven - det - ta a -
Be-ware, thou sor - cress vile, Through thee, through

Ferrando.
l'al - ma do - vrà,
to end - less fire,

ar - de - re,
fer - nal wrath

ar - de - re,
fer - nal wrath

Fl. Ob. Cl. Fag.
ppp

mi - se - ri, vè Dio pei mi - se -
pit - ying God, His wrath on thee shall

vrà, ven - det - ta a - vrà, ven - det - ta a -
thee I'll be re - veng'd, re - veng'd on

l'al - ma do - vrà, l'al - ma do - vrà,
to end - less fire thy spir - it call,

ri, tre - ma! tre - - - ma! v'è
fall, trem-ble, there is a

vrà! me - co il fra - ter - no
him! Yes, now 'tis known, it is

i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
The de - mons of in - fer - nal wrath To end - less fire thy spir - it

pe Thy - - - nar do - - -
spir - - - it

pe Thy - - - nar do - - -
spir - - - it

8

Di - - - o, Dio ti pu - ni
pit - - - ying God, His wrath on thee shall

ce - nie - re pie - na ven - det - ta a - vrà, sì, sì, pie - na ven - det - ta a -
known thou'rt guil - ty, sor - cer - ess, be - ware, thou'rt guil - ty, sor - cer - ess, be -

vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

8

rà, ah sì, ah sì, vè Dio pei mi-se-ri, e
 fall, ah, yes, ah, yes, there is a pit-ying God, and
 vrà, pie - na ven-det - ta a - vrà, pie - na ven-det - ta a -
 ware, ah, now be-ware, yes, be - ware, thou't guilt-y, sor - cress, be-
 vrà, i - vi pe-nar, pe - nar ed ar - de - re là - ni - ma tua do -
 call, to end-less fire thy spir - it call, to end-less fire thy spir - it
 vrà, do - - vrà, do - - vrà, pe - nar là - ni - ma tua do -
 call, ah, yes, ah, yes, to end-less fire thy spir - it
 vrà, i - vi pe-nar, pe - nar ed ar - de - re là - ni - ma tua do -
 call, to end-less fire thy spir - it call, to end-less fire thy spir - it

8 *Tutti*
 Di - o ti pu - ni - rà, ah sì, ah
 His wrath on thee shall fall, shall fall, shall

vrà, pie - na ven - det - ta a - vrà, pie - na ven-det - ta a -
 ware, thou sor - cer - ess, be - ware, ah, now be-ware, yes, be -
 vrà, là - ni - ma tua do - vrà, i - vi pe-nar, pe - nar ed
 call, thy im-pious spir - it call, to end-less fire thy spir - it
 vrà, là - ni - ma tua do - vrà, do - - vrà, do - -
 call, thy im-pious spir - it call, ah, yes, ah,
 vrà, là - ni - ma tua do - vrà, i - vi pe-nar, pe - nar ed
 call, thy im-pious spir - it call, to end-less fire thy spir - it

8

sì, v'è Dio pei ni - se - ri, e Di o ti pu - ni -
 fall, there is a pit - ying God, and His wrath on thee shall

vrà, pie - na ven - det - ta a - vrà, pie - na ven - det - ta a -
 ware, thou guilt - y sor - c'ess, be - ware, thou sor - cer - ess, be -

ar - de - re l'a - ni - ma tuo do - vrà, l'a - ni - ma tua do -
 call, to end - less fire thy spir - it call, thy im - pious spir - it

vrà, pe - nar l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -
 yes, to end - less fire thy spir - it call, thy im - pious spir - it

ar - de - re l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -
 call, to end - less fire thy spir - it call, thy im - pious spir - it

8.

rà, sì, pu - ni - rà, ti pu - ni - rà, ti pu - ni -
 fall, His wrath shall fall, His wrath shall fall, ah, yes, His

vrà, pie - na ven - det - ta a - vrà, pie - na ven - det - ta a - vrà, ven - det - ta a -
 ware, thou sor - cer - ess, be - ware, thou sor - cer - ess, be - ware, thou guilty

vrà, pe - nar, pe - nar do - vrà, pe - nar, pe - nar do - vrà, pe - nar do -
 call, thy impious spir - it call, thy impious spir - it call, to end - less

vrà, pe - nar do - vrà, pe - nar do - vrà, pe - nar do -
 call, thy spir - it call, thy spir - it call, to end - less

vrà, pe - nar do - vrà, pe - nar do - vrà, pe - nar do -
 call, thy spir - it call, thy spir - it call, to end - less

8.

rà, ti pu - ni - ra!
wrath on thee shall fall!

vrà, ven-det-ta - vrà!
sor - cer - ess, be - ware!

vrà, pe - nar do - vrà!
fire thy spir - it call!

vrà, pe - nar do - vrà!
fire thy spir - it call!

vrà, pe - nar do - vrà!
fire thy spir - it call!

At a sign from the Count, Azucena is led

8 *sempre ff* Brass

off by the Guards, while he enters his tent, followed by Ferrando.

8

8

Recitative and Air.

A hall adjacent to the chapel in Castellor; a balcony at the back.

Piano. *Allegro assai vivo* ($\text{♩} = 88$)

Strings. f *pp*

Allegro. Leonora. *Manrico.*

Qua - le d'ar - mi fra - gor po - c'an - zi in - te - si? Al - to è il pe -
Doth the clam - or of war e'en here pur - sue us? Dan - ger sur -

ri - glio! — Va - no dis - si - mu - lar - lo fo - ra! Al - la no - vel - la au -
rounds us, — vain - ly I would conceal it from thee! Day - light will see the

Leonora. *Manrico.*

ro - raas - sa - li - ti sa - re - mo. Ahimè! che di - ci? Ma de' no - stri ne -
foe at our gates, to re - take them. A - las, what tur - moil! Fear thou not, for our

mi - ci avrem vit - to - ria — Pa - ri ab - bia - mo al lo - ro ar - dir, brande co -
troops will be vic - to - rious, they are brave and full of zeal, and I shall

mf

(to Ruiz.)
rag - gio. Tu va — le bel - li - che o - pre, nell'as - sen - za mia bre - ve, a te com -
lead them. Go thou, prepare the soldiers for a stormy en - counter. Let all be

(Exit Ruiz.) Leonora.
met - to. Che nul - la manchi! Di qual te - tra
read - y. I soon shall fol - low. Oh what gloomy

Adagio.

Basso.
pp

Manrico. *dolce*
lu - ce — il nostro i men ri - splende! Il presa - gio fu - ne - sto, deh! sperdi o
pre - sage — onour es - pou - sal darkens! Cast away thoughts of sorrow, oh, my be -

Strgs.
pp

Lento. Leonora. Manrico.
ca - - ra! E il pos - so? A - mor, su - blime a - mo - re, in ta - le i -
lov'd — one! How can I? The love - that hath u - nit - ed our hearts for

pp *pp*

Adagio.

stante ti fa-vel-li al co-re.
ev-er, shall sustain and in-spire us.

col canto *a tempo* *p* *rall.*

Fl. *Cl.*

Adagio. (♩ = 50) Manrico. cantabile con espress.

Ah sì, ben mio; col-l'es - se - re io
Oh come, let links e - ter - nal bind the

Strings

tuo, tu mia con-sor - te, a - vrò più l'al - main -
vows we fond - ly plight - ed, My soul is strong to

Viole.

tre - pi - dail brac - - cio a - vrò più for - te. Ma
dare ev - 'ry foe, with thee u - nit - ed; And

Wood. *p* *con*

dolore
pur, senel - la pa - gi - na de' miei de - sti - ni è
if upon the scroll of fate Cor. My name hath been re -

serit - to, ch'io re - - sti fra le vit - ti-me, dal
cord - ed, As one of those who fall to-day, 'Twas

Cl.

Fag.

fer - - - ro - stil - tra - - fit - - to; ch'io re - sti fra le
thy dear fate - I guard - ed; Ah yes, if I must

con forza

Cl.

Fag.

vit - ti-me, dal fer-ro-stil tra - fit - - to, fra que - glie-stre-mia-
fall to day, 'twasthy dear fate I guard - ed. My dy - ing breath shall

dim.

Cl.

Fag.

ne - li - ti a te il pen-sier ver - rà, ver-ra, e
fly to thee, And bear my fond and last farewell, Be-

Cl.

Fag.

so - - loin ciel pre - ce - der - ti la mor-tea me par - -
 yond the sky I wait for thee, While thou on earth dost —

Ob.Cl.& Cello.

Cor.& Fag.

dim. dol. *tr*

rà; fra que - - gliestre - mia - ne - li - ti a
 dwell; My dy - - ing breath shall fly — to thee, And

Cl.

teïl pensier ver - rà, ver-rà, e so - - loin ciel pre -
 bear my fond and last farewell, Be - yond the sky I

ce - der - ti la mor-tea me par - rà, la mor-tea
 wait for thee, While thou on earth dost — dwell, Be-yond the

dim. *tr*

me, a me par-rà, e so-lo in ciel, — e so-lo in ciel prece - der-ti
sky I wait for thee, beyond the sky, — beyond the sky I wait — for thee,

la morte a me — par-rà, la morte a me par-rà!
While thou on earth — dost dwell, while thou on earth dost dwell.

Allegro. (♩ = 80.)

Leonora.

p
L'on - da de' suo - ni
The temple's mys - tic

Organ in the adjacent chapel.

pp

mis - ti - ci pu - ra di - scen - da al cor, al cor!
har - mo - ny Doth summon us be - fore the shrine,
Manrico.

L'on - da de' suo - ni mis - ti - ci pu - ra di - scen - da al
The temple's mys - tic har - mo - ny Summons us to the

legg.

vie-ni, ci schiu - de il tem - pio gio - je di ca - sto a -
 Oh come, re - new thy plight - ed vow, And for ev - er be
 cor! ci schiu-de il tem - pio gio - je di ca - sto a -
 shrine, Re - new thy plight - ed vow, And for ev - er be

mor! Vie-ni, ci schiu - de il tem - pio gio - je di ca - sto a -
 mine, Oh come, re - new thy plight - ed vow, and for ev - er be
 mor! ci schiu-de il tem - pio gio - je di ca - sto a -
 mine! re - new thy plight - ed vow, and for ev - er be

mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -
 mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er
 mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -
 mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er

pp *rall. e rinf.* **Più vivo.**
 mor, di ca - sto a - mor, di ca - sto a mor, di ca - sto a - mor!
 mine, for ev - er mine, for ev - er mine, for ev - er mine! (Ruiz enters)
pp mor, di ca - sto a - mor, di ca - sto a - mor, di ca - sto a - mor!
 mine, for ev - er mine, for ev - er mine, for ev - er mine!
 Vln. & Viol.
 Orchestra.
Più vivo. (♩ = 88)

in haste)

Ruiz. **Manrico.** **Ruiz.**

Man - ri - co? Che? La zin - ga - ra,
 Man - ri - co! What? The Gip - sy see,

p Bassi, Fag. & Cl.

Manrico.

Oh Di - o!
 Oh heav - en!

vie - ni, tra' cep - pi mi - ra... Per man de'
 cap - tive, in chains they lead her, to die a

Manrico Clean-

bar - ba-ri ac-ce - saè già la pi - ra... Oh
 cru - el death, the fun' - ral pile is light - ed. Oh,

Tutti *ff*

ing against the balcony)

ciel! mie membra o - scil - la - no -
 heav'n! I am of strength be - reft -

Ob. Cl. *p* *Fag.* *ff* *fp*

Nu - be mi co-preil
 Faint - ness of death hath

Leonora. **Manrico.**

ci - glio! Tu fre - mi! E il deg - gio!
seiz'd me! Thou'rt trem - bling! That Gip - sy—

Viole sustain

Leonora. **Manrico.**

Sap - pi - lo, io son — Chi mai? suo fi -
didst thou know! she is — Oh say! my moth—

Ob. Cl. Fag.

Leonora.

Ah!
Ah!

glio!
er!

Ah! vi - li! il rio spet - ta - co - lo
Ye wretches! I fly to pun-ish ye,

ff Tutti. *pp* *Cl.* *Strings, Viole sustain.* *p*

qua - si il re - spir min - vo - la! Ra - du - nai no - stri! af - fret - ta - ti, Ru -
When I can col - lect my sens - es! my faith - ful Ru - iz, call out an arm - ed

Cor. & Fag.

(Exit Ruiz in haste)

iz! va, va, tor-na, vo-la!
band, fly, fly, has-ten, has-ten!

cresc. sempre

Tutti
ff

Allegro. (♩ = 100)

Di quel-la
Trem-ble, ye

4 Corni, Viole & 2nd Violin
mf

Fag. & Basso pizz.

pi-ra l'or-ren-do fo-co tut-te le
ty-rants, I will chas-tise ye, My flam-ing

Wood. *p* 1st Vln.

fi-bre m'ar-se, av-vam-pò! Em-pî, spe-
bea-con ye have up-rai's'd! Yes, by that

gne - te - la, o chio fra po - co col san - gue
burn - ing pile My wrath de - fies - ye, Your blood I'll

f Tromba.

vo - stro la spe - gne - rò! E - ra già
scat - ter where it hath blaz'd! She was my

p

fi - glio pri - ma dà - mar - ti, non può fre -
moth - er ere I a - dor'd thee, I'll not de -

nar - mi il tuo mar - tir... Ma - dre in - fe -
sert - her, though my heart break. Fare - well, be -

f

li - ce, cor - ro a sal - var - ti, o te - co al -
lov'd one, I, who im - plor'd thee, My wretch - ed

p

Più vivo.

me - no cor - ro a mo - rir, o te - co al - men cor - ro a mo -
moth - er can - not for - sake, My moth - er I can - not for -

rir, o te - co al - men, 6 te - - - co a mo -
sake, my moth - er I can - not for -

Leonora.

rir! Non reg - go a col - pi tan - to fu - ne - sti... Oh quan - to
sake! Oh my be - lov - ed, and must thou leave me, Oh would in

me - glio sa - ria mo - rir! Oh quan - to me - - glio sa -
death that I might a - wake! Oh would in death that I

ria mo - rir!
might a - wake!

Allegro. (♩ = 100)

Manrico.

Di quel - la pi - ra lor - ren - do
Trem - ble, ye ty - rants, I will chas -

fo - co tut - te le fi - bre m'ar - se, av - vam -
tise — ye, My flam - ing bea - con ye — have up -

pò!... Em - pî, spe - gne - te - la, o chio fra
rais'd. Yes, by that burn - ing pile, my wrath de -

po - co col san - gue vo - stro la spe - gne -
fies — ye, Your blood I'll scat - ter where it hath

rò! E - ra già fi - glio pri - ma d'a -
blazed! She was my moth - er ere I a -

con tutta forza

p

f

p

mar - ti, non può fre - nar - mi il tuo mar -
 dored thee, I'll not de - sert her, Though my heart

tir... Ma-dre in - fe - li - ce, cor-ro a sal - var - ti,
 break, Fare-well, be - loved one, I, who im - plored thee,

o te-co al - me - no cor-ro a mo - rir, o te - co al -
 My wretch-ed moth - er can - not for - sake, my moth - er

men cor-ro a mo-rir, te - co al-men, o te - co a mo -
 I can - not for-sake, my moth - er I can-not for -

Poco più
vivo.

Ruiz with TENORS. (Ruiz returns with Soldiers)

rir! Al - lar - mi! al - lar - mi! al - lar - mi! al - lar -
 sake! Chorus. Com - mand us, we fol - low, we will o - bey

Poco più vivo.

Al - lar - mi! al - lar - mi! al - lar - mi! al - lar -
 Com - mand us, we fol - low, we will o - bey

sino alla fine

Ma-dre in - fe - li - ce!
Fare - well, be - lov'd one!

mi! al - l'ar - mi! al - l'ar - mi! al - l'ar - mi, al - l'ar -
thee! Com - mand us, we fol - low, we will o - bey

Cor-ro a sal - var - - ti, o te - co al -
My wretch-ed moth - - er I'll nev - er for -

mi! Ec - - co - ne pre - sti a
thee! Lead us to ven - geance, She

men, o te - co al - men cor-ro a mo -
sake, I'll nev - er for - sake, nev - er for -

pu - - gnar te - co, o te - - co a mo -
shall not die by the fell ty - rant's

14140

The image shows a page from a musical score, likely for a song titled "The Rose Tree". The score is written for voice and piano. It features four systems of music, each consisting of a vocal melody line (treble clef), a vocal bass line (bass clef), and a piano accompaniment (grand staff). The lyrics are in English and include phrases like "rir! sake.", "Al Com - lar - mi! al we - lar - mi! al - lar - will o - bey", "Ma-dre in - fe li - ce! Fare-well, be lov'd one!", "mi! al - lar - mi! al we - lar - mi! al - lar - will o - bey thee!", "Cor-ro a sal - var ti, o te - co al - men, o My wretched moth - er I'll nev - er for - sake, I'll", "mi! Ec - co - ne pre - sti a pu - gnar thee! Lead us to ven - geance, She shall not", and "mi! Ec - co - ne pre - sti a pu - gnar thee! Lead us to ven - geance, She shall not". The piano accompaniment consists of chords and arpeggiated figures. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

rir!
sake.

rir!
stake.

Al Com - lar - mi! al we - lar - mi! al - lar - will o - bey

Ma-dre in - fe li - ce!
Fare-well, be lov'd one!

mi! al - lar - mi! al we - lar - mi! al - lar - will o - bey
thee!

Cor-ro a sal - var ti, o te - co al - men, o
My wretched moth - er I'll nev - er for - sake, I'll

mi! Ec - co - ne pre - sti a pu - gnar
thee! Lead us to ven - geance, She shall not

mi! Ec - co - ne pre - sti a pu - gnar
thee! Lead us to ven - geance, She shall not

14140

te - co al - men cor - ro a mo - rir! Al - l'ar - mi! al - l'ar -
nev - er for - sake, nev - er for - sake. To arms then! to arms

te - co, o te - co a mo - rir! Al - l'ar - mi! al -
die - by the fell ty - rant's stake, Com - mand us, we

te - co, o te - co a mo - rir! Al - l'ar - mi! al -
die - by the fell ty - rant's stake, Com - mand us, we

mi! al - l'ar - - - - - mi!
then! to arms!

lar - mi! al - lar - mi! al - lar - mi! al - lar - mi! al - lar - - - - - mi!
fol - low, to arms, to arms, to arms, to arms!

lar - mi! al - lar - mi! al - lar - mi! al - lar - mi! al - lar - - - - - mi!
fol - low, to arms, to arms, to arms, to arms!

(Exit Manrico in haste, followed by Ruiz and the Soldiers, amid a din of arms, the trumpet calling to battle.)

8

Act IV. The Torture.

Nº 19. "D'amor, sull' ali rosee.,,

Recitative and Aria.

A wing of the Palace of Aliaferia; on one side a tower, with casements secured by iron bars. Dark night.

Piano. Adagio. (♩ = 60)

pp *Fog.*

(Enter Leonora and Ruiz enveloped in cloaks)

allarg.

Ruiz (in a whisper)

Siam giun-ti; ec-co la tor-re, o-ve di Sta-to ge-mo-no i pri-gio-
No further; that is the tow-er, with-in whose dungeons pris-on-ers groan un-

Leonora.

nie-ri... Ah! l'in-fe-li-ce i-vi fu trat-to! Van-ne... la-scia-mi,
heed-ed. Oh day un-hap-py, when here they bore him. Leave me, say no more.

Tempo I. (Ruiz retires)

ne ti-mor di me ti pren-da. Sal-var-lo jo po-trò, for-se.
Here I would a-while be lone-ly; who knows but I may save him.

Ti - mor di me? Si - cu - ra, pre - sta è la mia di -
Why fear for me? my safe-guard, ev - er I have thee

Strings *pp*

(Fixing her eyes upon a ring that she wears on her right hand)

fe - , sa!
near - me.

In que - st'o - scu - ra
The night is dark and

ppp

not - te rav - vol - ta, pres - so a te son i - o, e tu nol sa - i! Ge - men - te
threat'ning, and here I wan - der near thy dungeon, oh my be - lov'd one! Ye sigh - ing

ppp

au - ra, che in - tor - no spi - ri, deh, pi - e - to - sa, deh, pi - e -
breez - es, I hear la - ment - ing, oh fly and tell him, oh fly and

ppp

to - sa gliar - re - caj miei so - spi - ri!
tell him his love doth near him lin - ger!

ppp

Adagio. (♩ = 50)

pp con espress.

tr

D'a-mor sull'a - li ro - se e van-ne, so-spir do-
 Love, fly on ros - y pin - ions, Float in a dream a-

tr *3* *3* *dolce*

len te; del pri-gio-nie-ro mi-se-ro con -
 round him; Bear to the cap-tive some re-pose, Ah! —

Fig.

3 *tr*

for-ta le-gra men-te. Co-m'au-ra di spe-ran-za a -
 with thy spell sur-round him. A breath of hope, oh send thou, His

8 *pp* *Viol.*

3 *tr*

leg-gia in quel-la stan-za; lo de-sta al-le me -
 lone-ly hours at-tend thou, In mem-o-ry, oh

8 *Fl.* *dolce secondando il canto*

3 *tr* *3*

mo-rie, ai so-gni, ai so-gni del-la mor!
 waft him The vi-sions of our hap-py days.

8 *Fig.*

dolce

Ma, deh! non dir - gli im - prov - vi - do le pe - ne, le
 But tell him not, tell him not my heart will break, If

Cl.
 Cor.
 Fag.

p

oppure.

deh! non dir - gli im -
 tell him not my

pe - ne, le pe - ne del mio cor,
 fate ev - er - more our hope be - trays,

deh! non dir - gli im -
 tell him not my

Fl.
 Cl.

p cresc.

con forza dolce

prov - vi - do le pe - ne del mio
 heart will break, if fate ev - er be -

prov - vi - do le pe - ne del mio cor, le
 heart will break, if fate ev - er be - trays, if

Fl.
 Ob.
 Cl.

tr

pe - ne, le pe - ne del
 For - tune our hope e'er be -

cor!
trays.

Chorus. (behind the scenes.)

TENOR I. *mezza voce.*

Mi - se - re - re d'un' al - ma già vi-

TENOR II.

Pray that peace may at - tend a soul de-

BAR. &
BASS.

Mi - se - re - re d'un' al - ma già vi-

Pray that peace may at - tend a soul de-

Mi - se - re - re d'un' al - ma già vi-

Pray that peace may at - tend a soul de-

(The death-bell tolls)

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - ly

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - ly

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - ly

re - re di lei, bon - tà di - vi - na, Pre - da non sia del - l'in - fer - nal sog -
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions

re - re di lei, bon - tà di - vi - na, Pre - da non sia del - l'in - fer - nal sog -
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions

re - re di lei, bon - tà di - vi - na, Pre - da non sia del - l'in - fer - nal sog -
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions

Leonora.

finire pp

Quel suon, quelle pre - ci so - len - ni, fu-
What voic-es of ter - ror! for whom are they

gior - no.
hol - low.

gior - no.
hol - low.

gior - no.
hol - low.

finire pp

ppp

ne - ste, em-pi - ron que-st'a - e-re di cu - po ter-
pray - ing? With o-mens of fear unknown they dark-en the

ror!
air.

Con-ten - de l'am-ba - scia, che tut - ta m'in-
New hor-rors as - sail me, my sens-es are

ve-ste, al labbro il re-spi-ro, i pal - pi-tial cor, il — re - spi - ro, i
stray-ing, My vi-sion is dim, is it death that is near? Ah — is — it — death,

pal - pi ti al cor!
is't - death that is - near?

Troubadour (from the tower)

Ah! che la mor - te o -
Ah! send thy beams, Au -

gno - ra, è tar-da nel ve -
ro - ra, Light me to ear - ly

nir death, a chi de - si - a, a chi de - sia mo -
death, Waft her my long - ing, Waft her my lat - est

Leonora.

Oh! ciel!
Oh! heav'n!

ppp

rir! ad-di - o, ad-dio, Leo-no - ra ad-di -
breath! I leave thee, Leo-no-ra, ah, I leave -

Sen - to man-car - mi!
I am dis - tract - ed!

o!
thee. TENOR I.

Mi - se - re - re d'un' al - ma già vi -
TENOR II. Pray that peace may at - tend a soul de -

Mi - se - re - re d'un' al - ma già vi -
BAR. & BASS. Pray that peace may at - tend a soul de -

Strings

Mi - se - re - re d'un' al - ma già vi -
Pray that peace may at - tend a soul de -

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly

Bell

re - re di lei, bon-tà di - vi - na, pre - da non sia del-lin - fernal sog - gior -
mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu - sions hol -
re - re di lei, bon-tà di - vi - na, pre - da non sia del-lin - fernal sog - gior -
mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu - sions hol -
re - re di lei, bon-tà di - vi - na, pre - da non sia del-lin - fernal sog - gior -
mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu - sions hol -

Leonora.

Sul-l'or - ri - da tor - re, ahi! par che la
Oh night full of an - guish, what will be thy

no. low. Mi - se - re - re!
Heav'n have mercy

no. low. Mi - se - re - re!
Heav'n have mercy

mp Orchestra

mor - te, con a - li di te - ne - bre, libran - do si
end - ing? With low - er - ing pin - i - on destruction is

mi - se - re - re!
on thy spir - it! mi - se - re - re!
heav'n have mer - cy

mi - se - re - re!
on thy spir - it! mi - se - re - re!
heav'n have mer - cy

va - near! Ah! for - se di - schiu - se gli fian queste
Oh gloomy fore - bod - ing, his doom is im -

mi - se - re - re!
on thy spir - it, mi - se - re - re!
heav'n have mercy

mi - se - re - re!
on thy spir - it, mi - se - re - re!
heav'n have mercy

por - te sol quan - do ca - da - ver già fred - do sa -
pend - ing, We meet not a - gain till his death - knell I

rà, quan - do ca - da - ver fred -
hear, not till his death - knell, his

Chorus.

mi - se - re -
on thy spir -
mi - se - re -
on thy spir -

dim.
do sa - rà! hear.
knell I

Troubadour.
Scon - to col san - gue mi - o
Though here on earth we sev - er,

re!
it!
re!
it!

Harp.

l'a - mor che po - si in te! non ti scor-dar, non ti scor-dar di
 Thou wilt re-mem-ber me: In realms a - bove, there I will wait for

Di te, di te - scordarmi! di
 For-get thee can I nev-er! I'm
 me, Leo-no - ra, addio, Leo-no-ra, addio, ad-di - o! Scon-to col san-gue
 thee, Leo-no - ra min', We shall not part for ev - er! Tho' here on earth we

Chorus.
 Mi - se - re - re!
 Heav'n have mercy
 Mi - se - re - re!
 Heav'n have mercy

Tutti. *pp* Harp.

te, di te scor-dar - mi! di te scor-dar - mi!
 thine, I'm thine for ev - er, I'm thine for ev - er,
 mi - o l'a - mor che po - si in te! Non ti scor -
 sev - er, Thou wilt re-mem - ber me, In realms a -
 mi - se - re - re!
 on thy spir - it, mi - se -
 mi - se - re - re!
 on thy spir - it, heav'n - have
 Harp. & Strings. pizz.

di te scor-dar-mi! Sen-to man-car - mi! Di
I'm thine for ev-er, ev-ermore I'm thine, For-

dar, non ti scor-dar di me, ad - dio Leo-no-ra, ad-di -
bove, there I will wait for thee, We part, but not for ev -

re - re!
mer - cy mi - se - re -
on thy spir -

re - re!
mer - cy mi - se - re -
on thy spir -

re - re!
mer - cy mi - se - re -
on thy spir -

te, di te scor-dar-mi! di te, di te scor-dar-mi!
get thee can I nev-er! I'm thine, I'm thine for ev-er,

o!
er, Scon-to col san-gue mi o l'a-mor che po - sijn
er, Tho' here on earth we sev - er, Thou wilt re-mem-ber

re! mi - se - re - re!
it, Heav'n have mer-cy mi - se - re - re!
on thy spir - it,

re! mi - se - re - re!
it, Heav'n have mer-cy mi - se - re - re!
on thy spir - it,

re! mi - se - re - re!
it, Heav'n have mer-cy mi - se - re - re!
on thy spir - it,

di te scordar-mi! di te scordar-mi! Sen-to man-car -
 I'm thine for ev-er, I'm thine for ev-er, ev-er-more I'm —
 te! Non ti scordar, non ti scordar di me, ad - dio, Leo-
 me! In realms a-bove, there I will wait for thee, we part, but
 mi - se - re - re! mi - se -
 Heav'n have mer - cy on thy
 mi - se - re - re! mi - se -
 Heav'n have mer - cy on thy
 mi - se - re - re! mi - se -
 Heav'n have mer - cy on thy
 mi,
 thine, di te scordar-mi! di te, di te scor-dar-mi! di
 I'm thine for ev-er, I'm thine, I'm thine for ev-er, I'm
 lo - ra ad-di - o, Leo - no - - ra ad -
 not for ev - er, Leo - no - - ra
 re - re! mi - se - re - re! mi - se -
 spir - it, heav'n have mer - cy on thy
 re - re! mi - se - re - re! mi - se -
 spir - it, heav'n have mer - cy on thy
 re - re! mi - se - re - re! mi - se -
 spir - it, heav'n have mer - cy on thy

f *a piacere*

te! di te! di te! scor-dar-mi di
thine, I'm thine! I'm thine! For ev-er I'm

di - o!
mine!

re - re!
soul!

re - re!
soul!

re - re!
soul!

Tutti

ff *pp* *colla parte*

Strings

Allegro agitato (♩ = 116)
sottovoce ed agitato

te! thine!

Tu ve - drai chea-mo - re in
Thee I love with love e-

pp

ter-ra mai del mio non fu più for-te; vin-seil fa - to in a - spra
ter-nal, Death it - self shall not di-vide us, In this hour of doom su -

guer-ra, vin - ce - rà la stes-sa mor-te: O col prez - zo di mia
per-nal, That one boon is not de - nied us; One more - fort yet to

vi - ta la tua vi - ta sal - ve - rò, — o con te per sem - preu -
 save thee, And per - chance with thee to fly, — Or I seal the love I

Fl.
Cl.
Fag.

ni - ta nel - la tom - ba scen - de - rò, con te per sem - pre uni -
 gave thee, And with joy — for thee I die, I'll seal the love I gave —

allarg.
Cl.
allarg. colla parte
Fag.

ta, sì, nel - la tom - ba scen - de - rò! O col prez - zo di mia
 thee, With joy, with joy for thee I die: One more ef - fort yet to

a tempo
a tempo

vi - ta la tua vi - ta sal - ve - rò, — o con te — u -
 save thee, And per - chance with thee to fly, — Or the love — I

Fl.
Cl.
Vln. Ob.

ni - ta nel - la tom - ba scen - de - rò! o con te per sem - preu -
 gave — thee, I will seal, — and for — thee die, I will seal the love I

8.
Fl.
Cl.

ni-ta nel - la tom-ba_ scen-de - rò! — con te_ per sempre, persem-pre u -
gavetheeAnd with joy for thee I die, — for thee, for thee, — for thee — I

Vln.

ni - ta nel - la tom - ba scen -
die, — for thee — I die, — Yes, I —

Fl.
Ob.
Cl.

cresc.

- de - rò!
will die!

p *ff*

Tutti

sottovoce
Tu ve-
Thee I

drai chea-mo - re in ter-ra mai del mio non fu più for-te; vin-seil
love with love e - ter-nal, Death it - self shall not di- vide us, In this

pp

fa - to in a - spra guer-ra, vin - ce - rà la stes - sa mor-te. O col
hour of doom su - per-nal That one boon is not de - nied us; One more

prez - zo di mia vi - ta la tua vi - ta sal - ve - rò, — o con
ef - fort yet to save thee, And per - chance with thee to fly, — Or I

te per sem-pre u - ni - ta nel - la tom - ba scen - de - rò! con te per
seal the love I gave thee, And with joy — for thee I die! I'll seal the

allarg.

colla parte

sem - pre u - ni - ta, sì, nel - la tom - ba scen - de - rò! O col
love I gave thee, With joy, with joy for thee I die! One more

a tempo

prez - zo di mia vi - ta, la tua vi - ta sal - ve - ro, o con
 ef - fort yet to save thee, And per - chance with thee to fly, Or the

pp

te u - ni - ta nel - la tom - ba scen - de - rò, o con
 love I gave thee, I will seal and for thee die, I will

8

te per sem - preu - ni - ta nel - la tom - ba scen - de - rò! con te per
 seal the love I gave thee, And with joy for thee I die! for thee, for

sem - pre, per sem - pre u - ni - ta nel - la tom -
 thee, for thee I die, for thee I die!

ba - seen - - - de -
Yes, I - - - will

8

p

poco più mosso

rò! ah, sì! con
die! Ah, yes! with

poco più mosso

ff

3

te, con te nel - la
joy for thee, yes, with

8

ff

tom - ba seen de - rò! ah
joy for thee I die! Ah,

8

sì!
yes!

con
with

te,
joy

con

te

nel - la

tom - ba

scen - de -

for

thee,

yes,

with

joy

for thee

I

rò, scen

die, yes,

de -

rò, scen

die, I

will

die,

I

scen -

de -

rò, scen

die, I

will

die,

I

de - rò!
will die!

con forza

dar-no tan - te ri - cer - chee tan - te! Ah, do - ve sei, cru -
 question'd, vain - ly have striv'n to find her! Ah, cru - el maid, where

Leonora. Allegro vivo. (♩ = 88)
 (coming forward) **Count.** **Leonora.**

de - le? A te da - van - te. Qual vo - ce, co - me! tu, don - na? Il
 art thou? I'm here, be - side thee. Those ac - cents, thou here! and wherefore! Be -

Vln. Fl. Ob. & Cl.

Count. **Leonora.**

ve - di. A che ve - ni - sti? E - gli è già pres - so al - lo - ra e -
 hold me. 'Mid strife and tur - moil. When thou hast doom'd him to de -

Count. **Leonora.**

stre - ma, e tu lo chie - di? O - sar po - tre - sti? Ah sì, per
 struc - tion, how canst thou ask me? The trai - tor name not. It is for

Count.

es - so pie - tà, pie - tà do - man - do! Che? tu de -
 him I am come to ask for mer - cy! Go, thou art

Leonora.

Pie-tà! Ah no! Pie-tà! Ah no!
 li - ri! Tu de - li - ri! Ah! ie del ri - val sen - tir pie -
 rav - ing, thou art rav - ing! Ah! I to show pit - y to my

Cle - men - te Nu - mea te l'i - spi - ri -
 Move thou his heart, oh heav'n, to mer - cy!
 tà? foe? Io del ri - val sen - tir pie -
 I to show pit - y to my

Cle - men - te Nu - mea te l'i - spi - ri -
 Move thou his heart, oh heav'n, to mer - cy!
 tà? foe? E sol ven -
 No, naught shall

det - ta mio Nu - me, ven - det - ta è sol mio
 move - me but ven - geance, no thought have I but

Fl. Cl.
 Fl. Cl.
 Vl. Ob.
 Vl.

ppp

Nu - me, ven - det - ta è sol mio
ven - geance, no thought have I but

Leonora.

Pie - tà! - pie - tà, do-man-do pie - tà! pie - tà, pie -
Oh hear my pray'r, for pit - y I sue, oh hear my

Nu - me! va! va! va!
vengeance! Ask me not!

VL Fl. Ob. & Cl.

tà, do-man-do pie - tà!
pray'r, for pit - y I sue!

va! ask va! me va! not!

ff

Andante con moto. (♩ = 88.)

Leonora. (throws herself in despair at his feet.)

Mi - ra, dia-cer - be la - gri-me
Here at thy feet a sup - pli-ant,

pp *Fag.*

Strings.

spar - goal tuo pie - de un ri - o! non ba - stail pian - to?
 Oh, ——— let my tears im - plore thee! If nei - ther tears nor

Ob. Vln.

portando la voce
 sve - na - mi, ti be - vi il san - gue mi - o —
 prayrs a - vail My life - blood I'll pour be - fore thee.

VI. Fl. Fag.

sve - na - mi, sve - na - mi, ti be - vi il san - gue
 Let me die, let me die, if vain - ly I kneel be -

Vln. Ob. Fag.

mi - o — cal - pe - stail mio ca - da - ve - re, ma
 fore thee, Then tread up - on my life - less corse But

sal - va il Tro - va - tor!
harm — not the Trou - ba - dour!

Count.

Ah!
Oh!

del - l'in - de - gno
would that with a

Tromba, Cor. & Fag.

Str., Cor. *pp*, & Bassi pizz.

ren - de - re vor - - rei peg - gior la
thou - sand deaths I could pro - long his

sor - te, fra mil - lea - tro - ci spa - si - mi
an - guish, E'en with the pang that rend my heart,

Leonora.

Sve - na - mi!
Let me die!

cen - tu - pli - car sua mor - te — Più
Thus I would have him lan - guish; I

l'a - mi, e più ter - ri - bi - le di - vam - pa il mio fu -
 hate him the more thou lov - est him, That love I will not en -

ror, — più l'a - mi, e più ter - ri - bil di -
 dure, — I hate him the more thou lov'st him, That

Leonora.
 Cal - pe-stail mio ca - da - ve - re, ma
 Yes, tread up-on my life - less corse, But

vam - pa il mio fu - ror!
 love I will not en - dure!

sal - va il Tro - va - tor! Mi sve - na,
 harm not the Trou - ba-dour! Be-hold me,

Più l'a - mi, e più ter - ri - bi - le di
 I hate him, the more thou lov - est him, That

Vln.
Fl.

mi sve - na, cal - pe - sta il mi - o
a sup - pliant, be - hold me a sup - pliant,

vam - pa il mio fu - ro - re, più là - mi, e più ter -
love I will not en - dure, I hate him, the more thou

ca - da - ver, ma sal - va, sal - va, deh!
Oh, let me im - plore thee, spare him, oh,

ri - bil di - vam - pa il mio fu - ror!
lov'st him, that — love I will not en - dure.

sal - va, sal - va! Tro - va - tor!
spare thou, spare the Trou - ba - dour!

E più ter -
No, no, that
Ob. Cl. & Cor.

Lo sal - va,
Oh, spare him,

ri - bi - le di - vam - pail mio fu - ror! Più
love I'll not en - dure, I'll not en - dure. VI. & Fl. I

lo sal - va, lo sal - va, lo sal - va! Cal -
oh, spare him, oh, spare him, oh, spare him. Yes,

l'a - mi, e più ter - ri - bi - le di - vam - pa il mio fu - ror! Più
hate him, the more thou lov - est him, that love I will not en - dure. I

Più mosso.
ppp cresc.
pe - sta il mio ca - da - ve - re, ma sal - va il Tro - va - tor!
tread thou up - on my life - less corse, but harm - not the Trou - ba - dour!

ppp cresc.
l'a - mi e più ter - ri - bi - le di - vam - pa il mio fu - ror!
hate him, the more thou lov - est him, that love - I will not en - dure!

Più mosso. (♩ = 104.)

Allegro assai vivo. (♩ = 84.)
Count.
Leonora. (the Count is going, but Leonora clings to him.)
Leonora.

Con - te! Nè ces - si? Gra - zia!
Hear me! Re - lease me! Mer - cy!

Strings pp

Count.

Prez - zo non av - vial - cu - noad ot - te - ner - la — seo - sta - ti!
 Naught up - on earth can buy the trai - tor's free - dom. Leave me now!

Leonora.

U - no ven'ha, sol u - no, ed i - o te l'of - fro!
 There is a price, one on - ly, thou wilt not re - fuse it: Count.

Spie - ga - ti, qual
 Strange thy words, thy

(extending her right hand to him, with grief.)

Me stes - sa!
 My - self!

prez - zo, di'? Ciel! tu di - ce - sti?
 mean - ing say? Say'st thou sin - cere - ly?

Strings & Wood.

com - pie - re sa - pro la mia pro - mes - sa.
 of - fer thee my hand, thou hast my prom - ise!

E so - gno il
 Or am I

dim.

Di-schiu - di - mi la via fra quel - le
Un - bar those gates, and to his dun-geon

mi - o?
dreaming?

ppp

mu - ra: Ch'ei m'o-da, che la vit-ti-ma fug-ga, e son
lead me, And let me bear him tidings of freedom, And I'm

Count. *f* Leonora. *3* *3*
tu-a. Lo giu - ra. Lo giu - roa Di - o, che l'a-ni-ma tut-ta mi
thine. Oh swear it. I swear by heav-en, who knows my in - most

Tutti ff

Count. *p* (A Guard appears, to whom the Count whispers.)
ve-del O - là!
purpose! Hol - la!

ff (Leonora takes poison from the ring.)

Leonora.
(Ma-vrai, ma fred-da, e - sa - ni - me
(I shall be thine, but mute, cold and

(to Leonora, turning around.)

(aside, with joy.)

Allegro brillante. (♩ = 132.)

209

Leonora. (gazing upward with eyes filled with tears of joy.)
molto vivace

Count.

spoglia.)
life-less.)

Co-lui vi-vrà.
I spare his life.

(Vi - vrà! Con-ten-deil giu-bi-lo i
(Oh joy! he's sav'd, my beat-ing heart with

Fl.
Cl.

p

det-ti-a me,
thanks to—heav'n

Si-gno-re,
o'er-flow-eth,

ma coi fre-quen-ti
The pow-er that on

Fl.
Cl.
Ob.

brillante

pal-pi-ti mer-cè ti ren-de il co-re! Or
high doth reign a-lone my pur-pose know-eth; Oh

brillante

il mio fi-ne im-pa-vi-da,
death, come on, I fear thee not,

pie-na di gio-jà at-ten-do, po-
joy-ous-ly I a-wait thee, I'll

trò dir-gli, mo-ren-do, sal-vo tu sei per
tell him with my dy-ing breath that through me he's

Count.

me!) sav'd!) Fra te che par - li? Vol - gi - mi, mi
Oh turn on me those beam - ing eyes, re -

Fl.
Ob.
Cl.
Cello pizz.

vol - giul det - to an - co - ra, o mi par-ra de -
peat those words of heav - en, Tell me I was not

Leonora.

(Vi - vrà!)
(He's sav'd,)

li - rio quanto as-col - ta - i fi - no - ra! Tu mia! tu mia! fi -
dream-ing, that thou thy faith hast giv - en! She's mine, she's mine, oh

Cor.

Cor. & Fag.

pe - ti - lo, il dub - bio cor se - re - na.
bliss di - vine, Ah, scarce can I be - lieve it,

Vln.
Cor.
Cor. & Fag.

Ah! ch'io lo cre-do ap - pe - na u - den - do - lo da tel' ah!
Joy - ous - ly I re - ceive it, The boon for which I crav'd, Ah!

(Vi-vrà! con-ten-deil
(Oh joy! he's sav'd, my

io lo ere-do ap-pe-na, u-den-do-lo da te!
I can scarce-ly be-lieve-it, The boon— for which I crav'd!

Fl.
Cl.
Cor. 2 Strings

giu-bi-lo i det-ti a me, Si-gno-re. Po-trò— dir-gli, mo-
beat-ing heart with thanks to heav'n o'er-flow-eth, I'll tell— him with my

8

Poco più mosso.

ren-do, sal-vo tu sei per me! sal-vo tu
dy-ing breath— that— through me he's— sav'd! Ah, he is

Count.

8

Tu mia, tu mi -
Can I be-lieve

Poco più mosso. (♩ = 144.)

Vln. & Cn.
Vcl. & Ch.

p

sei, tu sei per me! ah! sal-vo tu sei per—
sav'd, ah, he is sav'd, ah! he's sav'd, 'tis thro' me— he's—

a, tu mia, tu mi - a, ah! tu mi - a, ah! chio lo cre-do ap-
it, can I believe it? ah! re-peat, oh repeat that word of

F.

me, tu sei per me! sal-vo tu sei, tu sei per me!
sav'd, thro' me he's sav'd, ah, he is sav'd, ah, he is sav'd,

pe-na, ap-pe-na! tu mia, tu mi a, tu mia, tu mi a, ah!
heav-en, re-peat it, can I believe it, can I believe it? ah,

ah! sal-vo tu sei per me, tu sei per
he's sav'd, 'tis thro' me he's sav'd, thro' me he's

tu mi a, ah! chio lo cre-do ap-pe-na, ap-pe-
re repeat, ah, re-repeat that word of heav-en, re-repeat

me!) An-diam! An-diam! E' sa-cra la mia
sav'd.) A-way, a-way, Thou hast my plight-ed

na! it. Giu-ra-sti! Thy prom-ise, Pen-sa-ci! oh repeat!

Tutti

fè! word! (Vi-vrà! Con-ten-de il giu-bi-lo i det-ta me, Si-
(Oh joy, he's sav'd! my beat-ing heart with thanks to heav'n o'er-

Tu mia! tu mia! ri-pe-ti-lo, il dub-bio cor se-be-
She's mine, she's mine, oh bliss di-vine, ah, scarce can I be-

gno - re. Po - tro dir - gli, mo - ren - do, sal -
flow - eth, I'll tell him with my dy - ing breath,

re - na, lo cre - do ap - pe - na, u -
lieve it, I scarce be - lieve it, this

vo - tu sei per me, ah! sal - vo tu sei per me, ah! sal - vo tu sei per
that through me he's sav'd, yes, I'll tell him he is sav'd, yes, I'll tell him he is

den - do - lo da te, sì, u - den - do - lo da te, sì, u - den - do - lo da
boon for which I crav'd, ah the boon for which I crav'd, ah, the boon for which I

ff

(they enter the tower.)

me, tu sei per me, tu sei per me!)
sav'd, thro' me he's sav'd, thro' me he's sav'd!)

te, da te, da te, da te, da te!
crav'd, for which I crav'd, for which I crav'd!

No 21. "Sì, la stanchezza m'opprime, o figlio., Finale IV. — Duet.

A gloomy dungeon; in one corner, a barred window; door at back; a dimly burning lamp hangs from the ceiling. Azucena is lying on a rough pallet, Manrico seated near her.

Largo. (♩ = 60.)

Piano. *ppp* *sempre pp*

Manrico. Recit.

Azucena.

Ma-dre, non dor-mi? L'in-vo-cai, più vol-te, ma fugge il son-no a que-ste
Moth-er, thou'rt waking? Would that I could slumber! Vain-ly I close my wea-ry

Strings

Manrico.

lu-ci! Pre-go. L'au-ra fred-da è mo-le-sta al-le tue mem-bra
eye-lids! Raise me. 'Tis the damp air of night with-in this dun-geon

Azucena.

for-se? No; da que-sta tom-ba di vi-vi so-lo fug-gir vor-
chills thee. Ah! from out this tomb of the liv-ing, would that we were in

Manrico.
(wringing
his hands.)

Azucena. (rising.)

re-i, per-chè sen-to il re-spi-ro sof-fo-car-mi. Fug-gir! Non at-tri-
safe-ty! In this dun-geon the air I breathe doth choke me. A-las! Oh son, de-

Largo.

star-ti: Far di me strazio non po-tran-no i cru-di!
 spair not; it is not fa-ted that our foe de- stroy us.

Manrico.

Ahi, co-me?

Ah, why not?

Largo.

Vlns. & Cl.

(Musical notation for Violins and Clarinet)

Azucena.

Ve-di? le sue fosche im-pronte m'hagìa segnato in fronte il di-to del-la
 Why not? with a veil of darkness, with cold and warning finger the hand of death is

(Musical notation for Azucena's vocal part and piano accompaniment)

(speaking.)

morte!
on me!Tro-ve - ranno
When they find me,un ca-da-ve-re,
I shall be a corpse,**Manrico.**Ahi!
Ah!

(Musical notation for Manrico's vocal part and piano accompaniment)

Fag & Basso.

pausa
lunga

(with fierce exultation.)

mu-to, ge-li-do! an - zi u - no sche-le-tro!
 i - cy, motionless! Ty - rants, I fear ye not!

Non

Oh

Ces - sa!
Moth-er!

(Musical notation for the final part of the scene)

Allegro. (♩ = 84)

cresc. e string.

o - di? gente ap - pressa, ... i car - ne - fi - ci son... vo - gliono al ro - go
listen! They are coming! 'Tis the hour of my doom, — See, where the stake is

p Str. *cresc.*

trarmi! Di - fen - di la tua ma - dre!
burning! Oh save — me, save thy mother!

f *ff*

Andante. (♩ = 66.)

Manrico.

Al - cu - no, ti ras - si -
There's no one, cast off thy

p

Azucena (paying no attention to him.)

(with terror.)
cresc.

Il ro - go! Il ro - go! . il
I hear them! The torture, the

cu - ra, al - cu - no qui non vol - ge.
ter - rors, there's no one, oh be - lieve me.

ro-go! il ro - go!.. pa-ro - la or - ren - da!
 fire! 'tis light - ed! Oh doom of ter - ror! **Manrico.**
 Oh ma-dre, oh ma-dre!
 Oh mother, poor mother!

Allegretto. (♩ = 60.)

Fl. & Cl.
pp
 Str.

Azucena.

Un
 My

gior - no tur - ba fe - ro - ce l'a - - - va
 moth - er, did they not drag her from her

Allegro animato.

tu - a con - dus - se al ro - - -
 dun - geon with curs - es, and burn

Tutti
ff

go! her? Mi-ra la ter-ri - bil vampa! El-la n'è toc - ca
See, high up the flames are rising! Soaring above her

già! head! già l'ar-so cri - ne al ciel manda fa - vil-le! Os-ser - va le pu-
Dost hear the scorching? Her frenzied cry at parting? See, from their orbits

pil - le starting, fuor del for - bi - ta lo - ro!
those sad eyes glaz'd with hor - ror!

tutta forza
Ahi, chi mi to - - glie a spet - ta - col sì a - tro *dim.*
Take me a - way! ah! no long - er can I bear

ff Tutti *dim.*

(Falls overwhelmed into the arms of Manrico.) Manrico.
ce! it! Se m'ami an -
Str. If an - y

cor, se vo - ce di fi - glio ha pos - sa d'ù - na ma - dre in se - no, ai ter -
love remains in thy bos - om, if thou art yet my moth - er, oh hear me; Cease thy

Cello

ro - ri del l'al - ma o - bli - o cer - ca nel son - no, e po - sa e cal -
ter - rors to number, And seek re - pose from thy sor - rows in soothing slum -

allarg.

(conducts her to the couch.) *tutto a mezza voce*
Azucena.

ma. ber. *Andantino. (♩=72.)* Sì, la stan - chez - za m'op - prime, o fi - glio, ...
Yes, I will rest, for my soul is wea - ry,

Strings pizz.

al - la qui - e - te io chiu - do il ci - glio, ma se del ro - go
Let me for - get that the past is drear - y, But if the vis - ions

Ob. Cl. Fag.

ar - der si ve - da l'or - ri - da fiamma, de - stami al - lor.
fear - ful that haunt me Dark - en my slumber, wake me, my son.

Ob. Cl. Fag.

Manrico.

Ri - po - sa, o ma - - dre, Id - di - o con - ce - - da
Sleep, oh my moth - - er, And may heav - en grant thee

pp leggierissimo
Str. arco

Fl.
Cl.

men tri - sti im - ma - - gi - ni al tuo cor.
rest from thy sor - - rows ere day is done.

f
Fag.
Cl.
pp
Vis.

Azucena (between sleeping and waking.)

Ai no-stri mon - ti ri - tor - ne -
Home to our mountains thou yet shalt

Str. pizz.

re - mo, l'an - ti - ca pa - ce i - vi go - dre - mol.. Tu can - te - ra - i...
take me, No fear or sor - row there shall o'er - take thee; In happy slum - ber

sul tuo li - u - to, in son-no pla - ci - do io dor-mi - rò.
lull me with sing-ing, As in those bless-ed days, I shall have rest.

Manrico.

Ri - po - sa, o
Rest thee, oh

Fl. Cl.
Fag.
dol.
Cello arco

ma - dre, io pro-no e mu - to la men-te al cie - lo ri - vol - ge -
moth - er, to heav-en wing - ing, My heart shall pray that thou may'st have

Azucena.

Tu can - te - ra - i, sul tu - o li - u - to, in son-no pla - ci - do
In hap - py slumber, oh lull me with singing, Oh blessed days, thou and

rò.
rest.

La men-te al cie - lo
I watch here and pray that

Fl.

(gradually falls asleep)

io dor-mi - rò, tu can - te - ra - i sul tu - o li - u - to, in son-no
I shall have rest, In hap - py slumber, oh lull me with sing-ing, Oh blessed

ri - vol - ge - rò, la men-te al
thou may'st have rest. I watch here and

Fl.

pla - ci - do io dor - mi - rò, io dor - mi - rò,
 days, thou and I shall have rest, Oh bless - ed days,
 cie - lo ri - vol - ge - rò. Ri - po - sa, o
 pray that thou mayst have rest. Then rest thee, oh

Vin & Viole divisi, con sordini.

io dor - mi - rò, io dor - mi - rò, io dor - mi -
 we shall have rest, Oh bless - ed days, we shall have
 ma - dre, ri - po - sa, o ma -
 moth - er, Then rest thee, oh moth -

allarg.
 rò, rest, io dor - mi - rò, io dor - mi - rò.
 we shall have rest, we shall have rest.

allarg. (Manrico remains kneeling beside her.)
 dre, la men - te al ciel ri - vol - ge - rò.
 er, thou shalt have rest, thou shalt have rest.

allarg. a poco a poco morendo

Nº 22. "Parlar non vuoi?,"
 Recitative and Trio.
 (The door opens, enter Leonora.)

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Allegro assai vivo. (♩ = 100) **Manrico.**

Voice. *Vins arco*
 Che! Non min - gan - no! quel fio - co
 She! do my eyes in the gloom de -

Piano. *p*

Leonora.

Son io, Man - ri - co, mio Man - ri - co!
 'Tis I, Man - ri - co, my Man - ri - co!

lu - me? Oh mia Leo - no - ra!
 ceive me? Tutti Oh my Leo - no - ra!

cresc. *ff* *pp*

Manrico.

Oh! mi con -
 Oh! thou hast re -

Oh. Fagotti sustain.

ce - di, pie - to - so Nu - me, gio - ja sì gran - de
 lent - ed, oh, mer - ci - ful heav - en! How could I hope, ere

Fl. C. *cresc. Corni*

Leonora. **Manrico.**

an - zi chi - o mo - ra? Tu non mor - rai ven - go a sal - var - ti! Co - me! A sal -
 dy - ing, for such rapture? Thou shalt not die. I come to save thee. Save me? Ah how,

pp

Leonora.

(pointing at the door.)

var-mi? fia ve-ro! Ad-di-o! Tron-ca o-gn'in-du-gio! t'af-fret-ta!
canst thou? Who sent thee? Oh, leave me, stay not a mo-ment! oh hast-en!

Leonora.

par-ti! hasten! Re-star deg-gi-o! Deh! Fly,
I must remain here!

Manrico.
E tu non vie-ni? Re-star!
I go with-out thee? Remain!

(Rushing to the door.)

fug-gi! hasten! Guai! se tar-di! La tua vi-ta!
Thou wilt perish if thou linger!

No, No! No! No! Io la di-for death I

Cor. sustain

Par-ti, par-ti! La tua vi-ta!
Go, I pray thee, I en-treat thee!

sprezzo! care not, No! No! Io la di-sprez-zo! care not!
for death I

Tutti.
ff

pp

Pur Fig-gio don-na in me gli sguardi! Da chi l'a-ve-sti? ed a qual prez-zo?
 But say, what mean those looks of anguish? Who gives me freedom? what hath it cost thee?

Andante (♩ = 60.)

Par-lar non vuoi? Ba-len tre - men-do! Dal mio ri -
 Now word or sign? These tokens show it! It is my

parlando

va - - - le! In-ten-do, in-ten-do!
 ri - - - val who sent thee, I'll know it!

Tutti *ff* *Vlins & Wood.*

Leonora.

Oh quant'in-
 Be not so

Ha que-st'in - fa - me l'a - mor ven - du - - to!
 Ah! hast thou sold thy-self to that trai - - tor?

Ob. & Celli. *Cor. Fag. & Cl.*

giu - - sto!
 cru - - el!

Ven - - du - to un co - re che mi - o giu -
 Sold what on earth a - lone I

Vln.

Oh co - me Pi - - ra ti ren - - de, ti ren - - de
Oh, by thy wrath thou art blind - ed, these ac - - cents

Fl.
Cl.

rò!
prize!

cie - co! Oh quan-to in - giu - sto, cru - del, cru - del sei
show it, I have not wrong'd thee; too late, too late thou'lt

In -
The

me - co! T'ar-ren-di, fuggi! o sei per-du - to, nem-me-no il cie - lo sal - var ti
know it! But now, oh listen! de-lay no lon-ger, no pow'r-can save thee when this hour

fa - me!
trai - tor!

può!
flies!

f

Ha — quest'in - fa-me l'a - mor ven -
Ah, — hast thou sold thy-self to — that

Vins. Fl. Ob. Cl. & Cello.

Fl. Ob. Trombe
& Cello

f

Cl. Cor. Faç.

Oh, co-me l'i - ra ti ren - de, ti ren - de — cie-co!
Oh, by thy wrath thou art blind - ed, these ac - - cent's show it!

du - - - to!
tra - - - tor!

Ven - - - du - toun
Sold — what on

Fl. Ob. Tr. Cello

p

f

Oh co-me l'i - ra ti ren - de, ti ren - de
I have not wrong'd thee, too late, — ah, too late thou

co-re, che mi-o giu - rò!
earth a - lone I prize!

In -
The

Fl. Cl.

p

Cor. Faç.

cie - co! Oh quanto in - giu - sto, cru - del, cru - del, sei -
 know it, I have not wrong'd thee, too late, too late thou'lt
 fa - me! ha
 trai - tor! thou'st

Vi. Fl. Ob. Cl.

me - co! Tàr-ren-di, fug-gi, o sei per-du-to! nem-me-no il cie - lo sal-var ti
 know it! But now, oh, hasten, de-lay no longer, no pow'r can save thee when this hour
 que - st'in -
 sold to a

può, nem-me-no il ciel sal-var ti può, nem-me-no il ciel sal-var ti
 flies! De-lay no more, de-lay no more, no pow'r can save when this hour
 Azucena (dreaming)
 Ah!
 Ah!

fa - me ven-du - to un cor che mio giu -
 trai - tor the heart on earth that most I

Cor. & Viole

Meno mosso, come prima.

può! flies! Ah! fuggi, fuggi, o sei per-du-to, nemme-no il cie -
 Ah, hasten, hasten, de-lay no longer, no pow'r can save

Ai no-stri mon - ti ri - tor - ne - re - mo, l'an-ti - ca
 Home to our moun - tains thou yet shalt take me, No fear or

rò! prize! No!
 prize! No!

Meno mosso, come prima.

Strings pizz. Fl.

lo thee sal-var ti puo! Ah! fuggi, fuggi, o sei per-
 when this hour flies! Oh, hasten, hasten, de-lay no

pa - ce i - vi go - dre - mo, tu suone - ra - i sul tuo li -
 sor - row there shall o'er - take thee, In hap-py slum - ber lull me with

Ha quest'infa - me! No!
 Sold to a trai - tor, No!

du-to! nemme-no il cie - lo sal-var ti
 longer, no pow'r can save thee when this hour

u - to, in son-no pla - ci - do io dor - mi -
 sing - ing, As in those bless - ed days I shall have

l'a - mor ven-du -
 Sold to a trai -

Fl.

può; Ah! fug-gi, fug - gi, o sei per-du - to, nemme-no il ciel sal-var ti
 flies; Oh, has-ten, haste, de-lay no long-er, no pow'r can save when this hour

rò, in son - no
 rest. As in those

to.
 tor!

Cl.

Fug.

può, - sal - var ti
 flies, - when this hour

pla - ci - do dor - mi -
 bless - ed days, I shall

Ven-du-to un cor che mi - o, che mio giu -
 Ah, thou hast sold the heart that a - lone I

può, ah! fug-gi, fug - gi, o sei per-du - to, nemme-no il ciel sal-var ti
 flies, oh, hasten, haste, de-lay no long-er, no pow'r can save when this hour

rò, in son - no
 rest, as in those

rò!
 prize!

può, — sal — var ti
flies, — when this hour

pla — ci — do dor — mi —
bless — ed days, I shall

ven-du-to un cor che mi — o, che mio giu —
Ah, thou hast sold the heart — that a — lone I

pp
può, sal — var ti puo, sal — var ti
flies, no pow'r can save, when this hour

rò, tu can-te-rai, ah! io dor-mi-rò,
rest, oh bless-ed days, ah! I shall have rest,

pp
rò, un cor, un cor, che mio giu —
prize, ah, thou hast sold the heart I

sempre più p

allarg. e morendo
puo, nemme-no il ciel sal-var ti puo, nemme-no il ciel sal-var ti puo! —
flies no pow'r can save when this hour flies, no pow'r can save when this hour flies! —

allarg. e morendo
ah, in son-no pla-ci-do io dor-mi-ro.
ah! as in those blessed days, I shall have rest. —

allarg. e morendo
ro, ven-du-to un cor, che mio giu-rò! ven-du-to un cor, che mio giu-rò! —
prize, yes, thou hast sold the heart I prize, yes, thou hast sold the heart I prizel! —

allarg. e morendo

Nº 23. "Prima che d'altri vivere., Finale IV.— Last Scene.

Allegro assai mosso (♩=108) **Manrico.** (Leonora has fallen at the feet of Manrico) **Leonora.**

Voice. *Strings arco*
 Ti sco-sta! Non re-
 Be-gone now! No, I

Piano. *pp*
sciolte

spin-ger-mi! Ve-di? lan-guen-te, op-pre-sa io
 leave thee not, Turn thee a mo-ment, my sens-es

Manrico. **Leonora.**
 man-co. Va! ti ab-bo-mi-no! ti ma-le-di-co! Ah ces-sa, I
 fail me! Go, thou faith-less one, go, ere I curse thee! No more, I

Vln. & Fl.
Fag. sustain *Cl. & Ob. sustain* *Corni sustain*

ces-sa! Non d'im-pre-car, di vol-ge-re per me la
 pray thee! Not in this hour such words as these! My soul would

Ob. tacet *Corni Imo only* *Fag. tacet*

Manrico.
 pre-ce a Dio è que-sta l'o-ra! Un bri-vi-do
 fly to heav'n with words of blessing! What tre-mor of

Fl. tacet *Cor. tacet*

Leonora. (falls on her face)

cor-se nel pet - to mi-o! Man-ri - co!
an-guish doth freeze my senses? Man-ri - co!

f Tremb. etc. *Vln.*

Manrico. (flies to raise her)

Ho la mor - te in
Ah, I feel I'm

Donna! sve-la-mi - nar-ra - La
Dear one! turn to me, tell me - Thou'rt

Strings only *p*

se - no! Ah! fu piu ra-pi-da la for - za del ve - le - no
dy - ing! Ah, 'tis the poi-son, 'twas swift-er than I thought: now

mor - te!
dy - ing!

Cor. Fag. Cello *'Cello sustains*

ch'io non pen - sa - va!
death is up - on me!

Oh ful - mi - ne!
Oh ter - ri - ble!

Vin *ff* Tutti sustain *pp* *Strings & Fag*

Bassi

Leonora.

(touching

Sen - ti... la ma - no è ge - lo, ma
Touch me, my hand is i - cy, but

her breast)

qui,
here—qui fo - co
'tis burning,ter - ri - bil
'tis fire andar - de!
torment!

Manrico.

Che fe - sti - gio cie - lo!
Oh, heav'n, have mercy!

Andante

Pri - ma che d'al - tri vi - ve - re i - o vol - li tua mo -
Ra - ther a thou - sand deaths I'd die, than without thee to

Andante (♩ = 50)

Cl. Fag.

Cl.

In -
Oh

Strings pizz.

dolce

rir!
live!sa - no! ed io
mad - ness, to leseque - st' an - ge - lo o - sa - va ma - le -
this an - gel, Ah! say that thou wilt for -

Cor Fag

Più mosso.

(the Count enters and stands on the threshold.)

Più non re-si - sto!—

Ec - co li - stan - te! io

My sens-es van - ish,

death is up - on me, I'm

dir!

give!

Ahi mi - se - ra!

I doubt - ed thee!

Più mosso.

Ob. Cl. Fag.

(Pressing his hand in token of farewell.)

mo - ro — Man - ri - co!
dy - ing, Man - ri - co!Or la tua gra - zia, pa - dre del cie - lo, im -
An - gels of mer - cy, leave me not, I im -

Ciel!

Ah!

Count.

Ah!

Ah!

Cello & Fag.

Tempo I.

plo - ro.
plore you!Pri - ma che d'al - tri
Ra - ther a thou - sand

Count. (aside.)

Ah! vol - le me de - lu - de - re, e per costui mo - rir!
For this they have de - lud - ed me, Their scorn I'll not for - give.

Tempo I.

vi - ve - re, i - o vol - li tua mo - rir!
 deaths I'd die, than without thee to live!

pp
 In - sa - no! ed io que -
 Oh mad - ness! to lose this

Ah! vol - le me de -
 Ah! they have both de -

dolce
 pri - ma che d'al - tri, d'al - tri
 ra - ther a thou - sand, thou - sand

st'an - ge - lo o - sa - va ma - le - dir! ed
 an - gel! Ah! say that thou wilt for - give! I

lu - de - re, e per co - stui mo - rir! ah!
 lud - ed me! their scorn I'll not for - give! Ah!

Vln. arco Cl. & Ob.

vi - ve - re, i o vol - li tua mo - rir! pri - ma che d'al - tri, d'al - tri
 deaths I'd die, than with - out thee to live, ra - ther a thou - sand, thou - sand

i o que - st'an - ge - lo o -
 doubt - ed this an - gel! for - give

vol - le me de - lu - de - re, e per co - stui mo -
 they have both de - lud - ed me, their scorn I'll not for -

Cl. Tromba Fag. Cello.

vi - ve - re, io vol - li, vol - li tua mo -
 deaths I'd die, I'd die, than with - out thee to

sa - va, ed io que - st'an - ge - lo o - sa - va ma - le -
 me, doubt - ed this an - gel! Oh, say thou dost for -

rir, e per co - stui mo -
 give, their scorn I'll not for -

rir! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol - li tua mo -
 live, ra - ther a thou - sand, thou - sand deaths I'd die, than with - out thee to

dir! ed i - o que -
 give! I doubt - ed this

rir! Ah! vol - le me de -
 give! Ah! they have both de -

rir! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol -
 live, ra - ther a thou - sand, thou - sand deaths, I'd die, I'd die,

st'an - ge - lo o - sa - va, ed io que -
 an - gel! for - give me! doubt - ed this

lu - de - re, e per co - stui mo - rir, e per co -
 lud - ed me, their scorn I'll not for - give, their scorn I'll

li, vol-li tua mo-rir! Manri-co! ad-di-o, io mo-
 than with-out thee to live! Manri-co, Fare-well then, I leave—

st'an-ge-lo o-sa-va ma-le-dir! Leo-no-ra! ah!—ahi mi-se-
 an-gel, oh, say thou dost for-give! Leo-no-ra! ah!—for-give—

stui mo-rir! ah!—mo
 not fer-give! ah!—she

mp colla parte

Allegro
 (dies)
 ro! thee!
 ra! me!
 (signing to the guards to lead away Manrico)
 rir! dies! Sia trat-to al cep-po!
 To death ye lead him!

Allegro ($\text{♩} = 88$)
ff Tutti

Manrico. (led off by guards) **Azucena** (scarcely awake)

Ma-dre! ah, ma-dre! ad-di-o! Man-
 Moth-er, fare-well, oh moth-er! Man-

Count.

ri-co! Ov'è mio fi-glio? A mor-te
 ri-co! My son, where art thou? Up-on the

Azucena.

(The Count drags Azucena to the window)

Count.

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cor-re. Ah fer-ma! M'o-di!
scaffold! Oh stay them! Hear me!

Ve-di!
See him!

Azucena. Count.

Azucena.

Cie-lo! E spen-to.
Stay them! He's pun-ish'd!

E-Man-

gl'e-ra tuo fra-tel-lo!
ri-co was thy broth-er!

Sei ven-di-
Thou art a-

Count.

Ei! qua le or-ror!
Oh fear - ful day!

(sinks in front of the window)

ca ta, o ma - dre!
veng'd, oh moth - er!

(horror-stricken)

E vi - vo an-cor!
And yet I live!

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Verdi, Giuseppe, 1813-1901.

Il trovatore (The
troubadour)



